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Miller Int'l to Hold (\$\$) Line

By OMER ANDERSON

HAMBURG — Miller International has broken with the German record industry on hiking disk prices because of the new add-on value tax. Miller said that it will hold the price line on all of its catalog, including both its Somerset and Europa labels.

Miller, the maverick of the German disk industry, criticized the German industry for instituting price hikes because of the add-on value tax. The label said the price boosting was a reflection of the German record industry's general hostility toward budget pricing.

The statement accused the "nationalist" German record firms of looking backward and failing to grasp the possibilities for vastly expanding sales under the new market conditions being created by the European Common Market. Major German record companies have adopted the policy of hiking disk prices by around 3 percent on all disk product selling for under \$5.

(Continued on page 10)

AAMA WRAP-UP

Dealers Fully Tuned to Top

By HANK FOX

PHILADELPHIA — "I don't think we'll come back as exhibitors next year," an executive of a major tape CARtridge duplicator said, referring to the annual Automotive Accessories Manufacturers of America (AAMA) trade show, held here Jan. 29-31. "Most of the missionary work has been completed," the executive explained, "so the music people can leave the selling to product distributors. Auto accessories dealers are aware of cartridges, players and the scope of the cartridge market."

Most tape cartridge and player manufacturers and distributors agreed that the buyers attending the exposition, representing more than 300,000 accessories retail outlets, knew about tape cartridges.

(Continued on page 34)

Source Marking to Raise Business 100%: Steinberg

By EARL PAIGE

CHICAGO—Mercury Record Corp. Executive Vice-President Irwin H. Steinberg said last week that if the trend to mergers of plant retail suppliers leads to a uniformity of methods, including a system for source pre-marketing merchandise, the industry will double its present volume. The industry currently does \$800 million annually in retail sales.

Commenting on the recent purchase of five rack operations by Transcontinental Investing Corp. (TIC), Steinberg said, "What this trend means depends on how conglomerates such as TIC use their strength."

Some Questions

"Will it mean better service? Will it mean sufficient financing to the 'retailer' in a step-up in the cycle of receivables flowing back to the man-

ufacturer? Will conglomerates recognize the need for more profit margins at all levels of the business? Will it mean still more marketing sophistication such as a system for pre-marketing merchandise at the manufacturer level?"

Noting that the five rack operations acquired by TIC encompassed warehouses in widely separated geographical regions, Steinberg said, "This merger should mean more co-ordination in the delivery of product, less geographical overlap, less crossing of lines of distribution by different suppliers."

"By the time merchandise reaches a store serviced by a rack jobber miles away, radio air time has occurred, trade paper charts have reflected action and people have come in asking for the product."

(Continued on page 10)



WEINER, the exclusively on MGM Records, a making new fans with a new country pop sound on his latest single, "All the Time" (#1389), included in his latest fantastic album by NBSM, "Walking Up New Greens" (1/24 4523) Watch for Weiner on his own ABC TV special, "One More Time" (Advertisement)



"The End of Our Road," Soul 35642, is the new publishing single of Gladys Knight and the Pips which follows up their recent smash, "I Heard It From the Grapevine." A surprise hit, it's a mover that will head right for the top of the charts (Advertisement)

Atl. TV Spots to Spotlight LP's

By MIKE GROSS

NEW YORK—Atlantic Records' album product is being lined up for TV exposure. Atlantic, as well as several other record companies, have been using TV mini-films to promote their single product, but Atlantic now figures that a TV film clip promoting an album offers a longer run for the money.

An Atlantic spokesman said that the films pegged on all-harm cost much more than

those heretofore prepared for a single since much more goes into the production but he says it's worth it because of the longer life of the album. The film promoting an album, he says, can be shown from three to four months after release of the LP but the life of film clip promoting a single can be cut short quickly if the record fails to take off.

The films spotlighting the

LP's run from three to four minutes each, are shot on location and without any lip-synching gimmicks.

In opening its TV campaign for its LP's, Atlantic has hired Christian Productions, a Hollywood firm, to produce two films, one for Aretha Franklin's LP titled "Lady Soul," and one for the Rance's LP titled "Once Upon a Dream." Three cuts

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The
International
Music-Record
Newsweekly

Films to Spark Decca's Drive

NEW YORK — Motion pictures, on re-release in theaters and on return and first-run on TV, will be sparking Decca Records' new album drive. Decca is getting behind the theatrical re-release of "Around the World in 80 Days," and the first-run showing of Universal's "Flower Drum Song" on NBC-TV Saturday (1) and the return of the "Hans Christian Andersen" movie on ABC-TV March 13 with a special push for the three soundtrack albums.

"Around the World in 80 Days" will begin its re-release in New York Wednesday (7) and the United Artists Corp., the film's distributor, is expected to have it in about 300 theaters within the next few months. The soundtrack album, which features Victor Young's score, has sold more than 1

(Continued on page 10)

Lyrics Bill in Georgia Gets Toned Down

By BILL WILLIAMS

ATLANTA — A Lyric bill that would require lyrics be printed on jackets has been "tempered" as the result of a meeting here between recordmen and State Rep. Edwin G. Mullinax.

The meeting Thursday (3), called by Representative Mullinax, discussed the controversial legislative bill 867 which had been reported out of committee two weeks ago, and was before the lower Georgia House of Representatives.

Meeting with Mullinax were Jack Goldstein of L. & P. Distributors; Don Comstock of Comstock Distributors; Bill Lowery of Lowery Music Publishing; Zens Sear, manager of WACK, and Jim Salter, a record retailer.

A Felony

The bill, in its original form, would have made it a felony punishable by fine or imprisonment

(Continued on page 10)

(Advertisement)

A HIT SINGLE...

A MONSTER ALBUM

IT'S
HAPPENING AT
ONE

THE FOUNDATIONS "Baby, Now That I've Found You" UNI 73016



Como

Perry expresses every parent's prayer
with his new Victor single.

"The Father of Girls"

c/w "Somebody Makes It So" #9448

RCA



Closer Policy Ties Between Kapp And Uni Being Planned by MCA

LOS ANGELES—MCA plans closer ties with Uni label, and closer here, and Kapp Records, its newest purchase, in New York. Artistically both companies will remain apart.

Areas in which the two labels must find common ground: control, music clearance and royalty payments. MCA has already instituted a program of "multiple releases" for Kapp, to bring it in line with the Uni concept of select releases and heavy promotional emphasis.

The emphasis at Kapp will be strengthening its contemporary singles output, with newly hired John Walsh seeking independent production deals.

MCA plans using some of the concepts on Kapp developed for its 11-month-old Uni label.

MCA also believes in remaining on a single which has shown signs of public acceptance in some markets. "There is a ten-

dency to expect immediate response," Taten says. "The business is not to fast-track, but to have no margin for error." The Straw Alarm Clock's "Incense and Peppermints" single took five months to develop into a national hit.

Revue, the corporation's two-month-old rhythm and blues label, has signed two disks in month. Russ Regan, Uni's general manager, with a strong background in rich promotion, has mustered for Revue in conjunction with Joseph Wilson, Revue's promotion man.

Taten is MCA's contact man with Regan and Jack Wedemeyer, Kapp's new general manager.

Fis Label's Innuce MCA's soundtracks from its feature picture and TV wings are now being assigned to MCA-owned record companies to find a particular label's voice. Decca received "Sweet Charity," for

example. Uni and Kapp will not accept pop music tracks just to have a record in the Uni catalog. Taten says. The trend at film studios around town is to stop offering soundtracks from every aspect to the record industry.

Uni has been placing its acts in Universal TV features. The Paramount Pictures' "The Pink Panther" has appeared on "Don't Say a Word," the Visions in "Run for Your Life" and the Strawberry Alarm Clock is being set for one of two shows in upcoming two-hour films for NBC-TV.

MGM & CAMEO NEGOTIATE TO BUY CHAPPELL

NEW YORK—Negotiations were under way last week for the acquisition of Chappell by MGM and Cameo-Parkway for \$40 million. MGM would have control of Chappell & Co. Ltd., the overseas holdings. Cameo-Parkway would secure the American holdings. Late in the week it was announced that the FCC's advisory committee of MGM had approved in principle the purchase of the overseas holdings from Cameo-Parkway, represented by Allen Klein.

The entire deal hinges upon Cameo-Parkway acquiring the Chappell enterprises from present owners.

Warn KGF's On DI's Ties

WASHINGTON—The FCC has warned KGF, rich station in Los Angeles, about possible ties between deejays and record and publishing interests. The deejays can influence record play and promote talent into the FCC's appearances as deejays' record deejays, according to the FCC. The Commission found that one deejay had played a record 17 times in five hours in a June 1967 program, in violation of station rules. Regarding a record shop program, the FCC said the shop's owner apparently had a "financial interest in the record."

The FCC said it doubted the station's claim that it exercised complete control of deejays, adding that KGF's deejays, without violating the rules of the station, could advance their personal interests by driving play to certain records of lying on other records.

ATLTA DECCA TAKES AWARD

NEW YORK—The Atlanta sales branch of the Decca Distributors Corp. has won the firm's "Branch of the Year" award for the second consecutive year. In addition to the station's sales, including achievement plaques will be presented to Ed Russell, Decca's Southeastern District manager; and the branch's sales promotion staff consisting of Kent Gorman, branch manager, and Charles Chester, Bill Lambert, Fred Haas, Ray McDougal and Danny Ripky.

BILLBOARD REVIEWS ITS STAR PERFORMER RATING

NEW YORK—Billboard, in an effort to produce a Hot 100 chart which would more accurately single out those records evidencing greatest action, has revised its star performer system effective this issue.

Under the new system, a record, to be designated as a star performer, must have at least a 25 percent greater first week performance than the previous week in the general areas of sales and airplay. Furthermore, to emphasize the sales element, a star performer coming from the top 40 must have shown gains both in the number of dealers reporting a record and in the position it holds within those dealer reports. It must show gains in two out of the following four airplay areas: (1) Of small market stations, (2) strength within those stations, (3) number of large market stations, (4) strength within those stations.

A record coming from 41 to 100 must show gains in two out of the following three sales areas: (1) Number of dealers reporting record as best seller, (2) strength within those reports and (3) sales report strength over the 21 markets whose sales are sampled. It must show the same gains in airplay as a record coming from the top 40.

Star performers among newcoming records will be determined by 25 percent overall increase in sales and radio play.

It is felt that with this system a record's performance will determine its star performer status, not its position on the chart.

EAC Develops a Prototype Of Tape Retrieval System

NEW YORK—A prototype of the retrieval system enabling automatic and instant access to any selection on a tape Cartridge or cassette has been built by Electronic Arts Corp. (EAC) (Billboard, Nov. 18, 1967).

The demonstration model is a cassette portable recorder, modified with the EAC patented system. With the introduction of a pushbutton selector, any specific number can be selected. The device functions with a computer which selects and reverse controls on the cassette unit and the fast forward lever on continuous loop cassette tape. The system, with patented magnetic marking which functions similarly to system's previously used magnetic tape, has been available in huge, costly computer mechanisms. The EAC design breakthrough is

a low-cost miniaturization of that system.

Derived from its record industry applications, the device opens new avenues in the educational and business equipment areas. In the educational field, the device functions as a low-cost portable training lab, allowing students easy repetition and retrieval of any segment of information.

Major applications lie in the business equipment market, in which it can play a key role in dictation and video and microfilm playback. A secretary can program an individual select any section of a dictation until she has finished the entire transcript. Also, the mechanism can be incorporated into a portable file retrieval system which can be centralized or used as a desk-type model.

MYSTERY SHOPPER DRIVE

Confused Buyer in Oregon Is Having Difficult Time

NEW YORK—The question of what is being done on the retail level to convert the monaural customer to stereo, which Billboard is exploring through its "Mystery Shopper" campaign (Billboard, Jan. 27), was spotlighted anew by R. S. Moore, president of the Portland, Ore., who refers to himself as a "record purchaser."

The problem facing Moore, as a consumer, is the fact that he has a Magnavox player which he purchased in 1960. "Until the freeze-out of monaural records," he says, "I purchased two or more monaural albums every week. For more than six months I have not bought any albums. I have decided to buy a record, it was a stereo LP, and after playing it through once, he felt that the sound was unclear and he had not played it again for fear of damaging the diamond needle on the turntable."

Moore adds that the manager of the record department where he shops, told him that the supply house took all his monaural records away and that he is left with stereo-only which has cost him quite a lot of patronage. "I regret that Moore says he told a clerk in one of Portland's largest

department stores that even if they ordered monaural records they were sent stereo instead."

Moore also says that when he talked to the firm which services his player, they told him that "it would be quite expensive" and "might not be satisfactory" to try to convert it to stereo. "We would be willing to pay the stereo price for monaural records if we could get them," he says, "so why not stock both kinds at one price and keep on making sales?"

HERRICK GETS BB EXEC POST

NEW YORK—Thomas L. Herrick, has been named Midwest publisher-director for Billboard Publications, Inc., effective Feb. 19. Herrick, who will be based in Milwaukee, Ill., in the Chicago office, will direct editorial, advertising and circulation activities there. Before joining Billboard, Herrick was vice-president in charge of the musical instrument divisions of the Seaborg Corp. in Chicago. He was also publisher of Down Beat Magazine from 1955-52.

Pfanstiehl Chemical Moves Into Cassette & Cartridge

WAUKEGAN, Ill. — Pfanstiehl Chemical Corp., a 35-year-old supplier of chemical, graphic needs and record accessories, is now marketing blank cassettes and 4 and 8-track Cartridge blanks. President Bruce Wright said last week that Pfanstiehl thinks the cassette will become the dominant configuration in the tape Cartridge field and that the cassette poses no threat as a medium for the home recording of music on phonograph record.

"We have analyzed the tape market and believe the cassette will soon take the place of the vinyl record," Wright says, and become the dominant configuration for prerecorded music," said Wright, in announcing Pfanstiehl's entry as a blank tape supplier.

Pfanstiehl will offer cassette blanks in three lengths—60, 90-minute and 120-minute, the list price respectively will be \$2.75, \$3.75 and \$4.75. The firm will also offer 8-track blanks, a 32-minute package for \$2.95 and a 64-

minute tape to list at \$3.95. Pfanstiehl will offer a 32-minute Cartridge blank to list for \$2.95, Wright said.

"I don't believe the cassette will be used to make recordings from phonograph records. This was said years ago when record making machines were first introduced. It has happened in the case of tape-to-tape recording, but basically, it's too much trouble to make recordings and blank tape is too easy to clean."

"Tape cartridges will co-exist with records just as records have co-existed with radio and television," Wright said. "When radio first came into the picture I recall people saying records would die. Just the opposite happened when television first came into the picture."

When television came into the picture and people said radio would die and this hasn't happened, I know from our experience in needle sales that when a television station first opens in a market it does a lot of business."

(Continued on page 42)

RCA & Co. Off-B-Wax -Wax 'Thing,' & 'Brel'

NEW YORK—RCA Victor and Columbia Records moved in again on the off-Broadway musical scene last week. Victor

recorded the original cast album "Your Own Thing" and Columbia recorded "Jacques Brel Is Alive and Well and Living in Paris."

The score for "Your Own Thing" was written by Hal Heyner and Danny Appolin. It marks the second musical that Victor has recorded in the past six months. The first, "Hate," opened off-Broadway at the New York Shakespeare Festival Public Theatre and it will open shortly at a Broadway house.

The "Jacques Brel" musical is based on Brel's songs. Brel is a French composer - performer. The music and the English translations of the lyrics were made by Eric Blu and Mort Shuman.

Featured in "Your Own Thing" are Rusty Thacker and Linda Palmer, Elly Sene, Shaw Elliott, Alvin Whitefield and Mort Shuman. In the "Jacques Brel Is Alive and Well" production

ARETHA SLATES 'HOMECOMING'

NEW YORK—Aretha Franklin has been set for a "Homecoming Concert" in Detroit's Cobo Hall Feb. 16. It will mark her return to her hometown after having reached as top singer of 1967. She was awarded four gold records in 1967 for three RIAA-certified million selling singles on Atlantic and one 51 million Atlantic album.

So far in 1968, she has already won a gold record for "Chain of Fools." At the Cobo Hall concert, Miss Franklin will receive Billboard plaques for her 1967 achievement.

Billboard

AUDIO RETAILING

ALL-TIME RECORD dollar volume was registered by the consumer electronics industry in 1967

CLASSICAL

PHILHARMONIC ANNIVERSARY. Gramma Records marks 125th anniversary of New York Philharmonic with four album releases. Vox to start intermediate-price label. Angel debuts Buena Vista Concerts.

INTERNATIONAL

MERCURY IS NOW operating as a separate division from Philips, giving the label a greater independence in the British market

MUSICAL INSTRUMENTS

GUITAR GOES TO COLLEGE, but only in classical style.

RADIO-TV PROGRAMMING

"THE YOUNG SOUND" will bow a special "upfront" feature to announce new pick hits on all CBS-Pid operations

TALENT

"DARLING OF THE DAY." Thee Guidos-Joe Schermer musical production, opens on Broadway. RCA Victor has rights to original cast album.

TAPE CARTRIDGE

ITCC HAS WRITTEN more than \$4 million in purchase orders as a result of its first quarter sales incentive program.

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Rose Wins in Williams Renewal

By WAYNE GREENHAW

MONTGOMERY, Ala. — A Montgomery circuit judge ruled Jan. 30 that a 1963 contract giving a Nashville music company renewal rights to songs of the late Hank Williams was in the best interest of the singer's son, Hank Jr.

However, Judge Richard Emmet added that certain portions of the contract pertaining to the composer's unpublished songs were not clear.

The ruling gave Fred Rose Music, Inc., of Nashville, renewal rights to copyrights on the late singer's songs.

Originally, the contracts were awarded to the company in 1963 by Mrs. Irene Smith, Hank Williams' sister and guardian of his Alabama estate, following his death in 1953.

Rose music was to continue publishing and promoting the Williams song catalog according to the 1963 agreement for another 25-year renewal period, paying royalties to Hank Jr. The company also had to estate a \$25,000 bonus in 1963.

Andrey Williams, the late singer's divorced wife, and Hank Jr. filed a suit in Circuit Court here last March asking that the 1963 renewal contract be declared invalid.

They contended that the copyrights would not have had to be renewed until 1973 and that they would be worth much more at the time. They also said Hank Jr. would be of age and would be able to make his own decision at that time.

Emmet said he weighed the evidence only in the light of what was in the best interest of Hank.

"In this light, and with the benefit of hindsight in now looking back to the year 1963, it is inescapable that the contract in question was then and is now in the best interest of the ward," he said.

Emmet also ruled that Hank Jr. was his father's sole heir. A hearing was held by the court last fall on the question of an alleged illegitimate child who was born before the singer's death.

The judge found that the child does not have any right to the copyrights or renewal rights of the late Hank Williams.

As to the provisions relating to the unpublished songs, Judge Emmet said they "do not contain sufficient clarity." He said these provisions must be

straightened out between the parties concerned or be brought back before him at a later date.

When the case was first heard in Circuit Court, the Rose Music Co. had published more than 100 Williams songs. They had paid Hank Williams royalties until his death and had later paid royalties to the estate of Hank Williams. Williams' former wife who received half the royalties as part of the property settlement with the couple were divorced.

Evidence presented showed that an average of \$50,000 per year had been paid to Williams' interests in royalties. Some \$150,000 was paid in 1966, according to testimony.

From Nashville, Wesley Rose, Rose Music president, said he was delighted that the lawsuit was over and that the Montgomery court had reaffirmed the company's position.

During the trial last September some of the most famous names in the country music industry testified. Among them included Tex Ritter, Pee Wee King, Paul Ackerman, Lou Strauss, Leone Payne, Sam Phillips and Theodore Zarin.

Roulette Doing Revamping in Bolster Drive

NEW YORK—Roulette Records is revamping, according to president Morris Levy. The 1800 series is simply to be replaced by the 7000 series; in albums, a new 4200 series will replace the former 2500 series. Levy said that several titles will be discontinued; others will be repackaged.

Red Schwartz, national sales manager, confirmed that a drive was currently under way to revitalize Roulette as a label and bring it back to power in the industry.

In line with this, Roulette is moving into new quarters at 113 West 46th Street in May. The label has taken the penthouse and top floor. Levy said that he will also be expanding his Big 7 publishing firm, Roulette, by initiating new distributor policies.

ABC Tie With Book-of-Month On "Dr. Dolittle"

NEW YORK—ABC Records and Book-of-the-Month (B-O-M) Club are co-operating on a tie-up between the de la Rue series of "Doctor Dolittle, a Treasury," and the soundtrack album of the 20th Century-Fox film, which ABC distributed.

The book, with 65 illustrations and containing a collection of "Doctor Dolittle" stories, sells for \$5.95 to B-O-M members. The album lists for \$6.79. The Club is offering the two for \$10.95. The member may buy the book without the album.

The deal is being promoted in the B-O-M monthly magazine, "Book of the Month." ABC worked out the arrangements with the Club, and Lou Klayman State Distributor, part of ABC's New Deal campaign, is handling distribution in the Club.

The MIDEM Aftermath—Notables Take a Hard Look

CANNES — MIDEM folded its tent and Cannes at once again witnessed the stillness of a seashore resort at off season.

As the music-recording industry's notables returned to their "Carling house and Caneau" convention - inflated prices rolled back to their pre-MIDEM level, many a modest stock of the meaning and worth of the Bernard Chevry promotion.

All agreed that the Cote d'Azur is pleasant to the eye, and that an international get-together of industry people is rewarding. Some said the actually did business in accommodations, a number felt that MIDEM was too unwieldy or otherwise structured against them being able to do anything of any significant financial benefit.

Many felt ahead of schedule, frustrated by inadequate facilities, jammed corridors, and inadequate accommodations which did not push out (some had to move several times during their stay here because of miscommunications), exorbitantly high prices, and a maze of mean-

ingless routines and procedures.

Others pointed to the poorly produced so-called gala as being worthless, and asked: Why should a record company expose its new talent to competitive labels? Still others said that most labels and music firms already had international affiliations, and their presence here was needless expense of time and money.

Many derided the total lack of business seminars devoted to the betterment of the global music industry, and MIDEM a mere showcase which only served to inflate the price of masters and copyrights. Some blamed it on what they called lack of music business know-how on the part of MIDEM's architects.

Still others, as they basked in the Riviera winter sun and sampled the superb cuisine, nodded approvingly that perhaps MIDEM here was worthwhile. The participants and music firms weighed by the world's music business leaders, and the less answer as to MIDEM's worth in the music industry. Many of the 1968 participants will return for more.

Elektra to Stop Monaural & Switch to Stereo Singles

NEW YORK — Elektra Records will switch to compatible stereo on all singles.

Elektra president, said that all monaural production will be discontinued within 90 days. Aside from catalog labels which have issued stereo singles in limited quantities — are which have made them under contract for jukebox manufacturers — Elektra is the first label to make the switch to stereo singles.

The move is bound to be met with enthusiasm by jukebox operators. For the last decade, the operators have been complaining that when a jukebox is geared for stereo play, the only stereo product available has been little LP's

and singles produced on a custom basis for jukebox manufacturers.

Holzman feels that the lack of stereo on singles has been partially responsible for the drop in share of market of 45%.

Holzman was also a pioneer in moving the album industry toward an all-stereo format. He was among the first major labels to discontinue monaural records, and Holzman's appeal for an all-stereo industry is credited with the success of the move.

The new singles will be cut with vertical limiting, so that the music is not lost in the stereo pickup equipment will be able to reproduce them without difficulty.

THE ORIGINAL ENGLISH HIT
Chris Farlowe
HANDBAGS & GLADRAGS

Z87 5006

written & produced by Michael d'Abo



This One



4YES-LKH-1529



RECORD TURNOUT has 14 manufacturers' representatives lined up at Main Line's presentation. From left, first row: Al Clark, RCA; Jerry Shriver, Main Line; David Greenman, United Artists national sales manager; Joe Berger, national sales manager; Kapp; Joe Simone and Gena Sneyd; Main Line. Second row, from left: Bob Kruger, regional sales manager, RCA; Marty Hirsch, regional sales manager, Warner Bros.; Dick Sherman, national sales manager, Verve. Third row, from left: Ron Wastner, promotion director, Warner; Mel Posner, national sales manager, Elektra; Mort Weiser, manager of single acts, Verve; Bud Katznel, vice-president of album sales, ABC; David Carrico, promotion manager, Amy-Mala-Bell; Steve Harris, national promotion manager, Elektra. Fourth row, from left, Bob Levy, Playtape and Mary Heffer, national promotion manager, Dunhill Records.

Releases on 19 Lines Shown by Main Line

CLEVELAND — Main Line Records, major Ohio independent record distributor, hosted a dinner meeting and tape and slide show for 300 manufacturers' representatives, dealers and radio representatives Jan. 23 at the Hotel Sheraton-Cleveland, showing current album releases on 19 lines.

The show featured LPs from Theodore Bikel to the Bubble Gum Machine, on RCA, MGM, Verve, Musicor, A&M, Warner Bros., Reprise, Kapp, Vanguard, Bell Records, United Artists, Elektra, London Group, Capitol, Dunhill, Motown, Laurie, Monument and Ubu.

Emceeing was Joe Simone, Main Line's newly appointed vice-president and general manager of distribution. The show was written by Main Line president Eugene V. Shipley and new promotion director Jerry Shriver.

Monument Seeking Stronger Ties in R&B, Soundtracks

LOS ANGELES — Monument will be seeking strength in the rhythms and blues and soundtrack fields, reports President Fred Foster.

R&B product is released on the Sound Stage 7 label, with Joe Simon the top selling act. Foster indicates he is in negotiation with several acts to fill out the Sound Stage 7 roster, which presently numbers seven acts. Joe Kitchburg is the

MGM Adds 'Valiant' To Cartoon Series

NEW YORK — MGM Records continues its comic strips on record series with "Prince Valiant." The record of the cartoon strip hero, created by Hal Foster 30 years ago and featured in more than 600 newspaper comic strips, is the first of the Leo the Lion label. MGM also has Superman, Batman and Flash Gordon albums.

4 Chess Reps In Follow-Up Distrib Tour

CHICAGO — Four Chess Producing Corp. representatives conducted a follow-up, whirlwind tour of distribution points following the company's recent national sales meeting in the Virgin Islands.

Over a six-day period, company executives Dick Look, Dick La Palm, Richie Salvador and Max Cooperstein called on 20 cities. At each stop, the quartet presented to distributor sales and promotion staff personnel the 1968 programs announced to distributor brass at St. Thomas.

LaPalm, who is Chess' director of marketing and merchandising, said he found the follow-up procedure to be effective because "we were talking to the men who are actually out calling on accounts."

Among the facts that the executives presented during the tour, LaPalm said, is that "monetary is dead."

And he observed, "We came back with the number of records that the typical salesman is out trying to sell before he's listened to it in depth. We stressed to all distributor sales men the value of knowing the merchandise."

Chess Scores In Art Stakes

CHICAGO — The Chess Producing Corp. art department scored in the 1967 jacket art sweepstakes, taking the top art magazine award.

The jacket for "Bill Stewart Teaches Old Standards New" was the winner of the top record jacket award.

Communications Arts magazine gave a merit award to the jacket for Ahmad Jamal's "City Lights" album.

In addition, the cover for "Geevoin' With the Soulful Strings" won international recognition by the Zurich-based magazine, Graphic Press.

Chess art director Jerry Griffling was responsible for the design and layout of the jackets. Assistants Bill Sharp and Howard Blaine did the Stewart jacket.

ASCAP Group Picks Candidates

NEW YORK — ASCAP Nominating Committee have named the following writer candidates for the Society's Board of Review. In the popular production division, authors Lee Adams, Harold Adamson, Sammy Cahn, Martin Charon, Dorothy Fields, Ed Johnson, and Harry Karpis; composers Elmer Bernstein, Sammy Fain, Burton Lane, and Harry Warren; and in the standard division, composers Robert Russell Bennett, William Bergans and Virgil Thomson.

The following publisher candidates were named: the Board of Review. In the popular production division: Richard Aldert, Sidney Herman, Paul Kapp, Robert C. Kramer, Robert Leventhal, John D. Marks, Herb Reis, Michael Stewart; and in the standard division: R. F. Farmer, Donald H. Gray, John M. Kerochian, and Walter E. Volkman.

Copyright Revision Hangs On Cable TV Liability Issue

WASHINGTON — The fate of the copyright revision law hangs more steadily on the revision over on the Cable TV liability issue, because the time element is becoming critical. Sen. John D. Rockefeller 4th, chairman of the Senate Copyright Subcommittee is trying to hurry things somewhat, as the CATV copyright issue hangs fire in industry negotiations.

McCellan, whose subcommittee will frame the final CATV liability amendment, the Senate's revision bill, recently called on negotiating copyright owners and Cable TV people to give him their "current position" on copyright by mid-March. Because CATV association board meetings come at the end of March, the National Cable TV Association (NCTA) has asked for, and will very likely get, a little more time—making the report deadline April 1.

Senator McCellan's request to the NCTA, and to the movie film owners and producers, asked that the reports include "appropriate statutory language necessary to implement the recommendations of your association."

The subcommittee is facing a race with time to get the CATV issue de-fused in the revision bill, win full judiciary committee approval, Senate vote, and finally House agreement, before copyright revision can be voted into law in this second session of the 90th Congress. Last session, the House passed the over-proposed grading of CATV copyright liability was so rough that the whole section was being left out of the bill with naked liability for performance

royalty on the programming it picks up from TV stations for its paying subscribers.

Better, it is divided as to whether the subcommittee will risk an all-out broadcaster attack on the proposed CATV liability recordings a performance royalty right—or put this over for another Congress to handle. On another front, music licensors and copyrighted film owners are closely watching the court session. The Supreme Court is presently sitting in mid-March on whether CATV is liable under current law for performance fees. A decision by June is expected. NCTA has recently retained the New York law firm of Katz, Moelle and Schorr to represent them.

Music interests may in the long run extra far more of their revenue and be more heavily involved in the whole matter of cable-TV liability and licensing than appears at this stage of its development. The possibility of putting some entertainment TV on cable, to free spectrum space for industry, government and scientific use, is being actively considered by a Presidential Task Force, and the FCC.

Records manufacturers and talent will have a bigger stake in all forms of electronic home entertainment as two-way cable promises new miracles in audio-visual distribution and replay on home sets. A few weeks ago, RCA Victor announced changes and additions to its personal set, because of the "growing importance of radio and TV exposure and artist exploitation," in the record field. (Billboard, Jan. 20, 1968).

CLUB REVIEW

Jack Jones at Copacabana Takes In All Musical Styles

NEW YORK — RCA artist Jack Jones began a two-week stay at the Copacabana Thursday night (1) with a session of balmy ballads and some punchy rhythm numbers. Jones and his comfortable, living room baritone pleased the audience with a stream of his popular songs, punctuated with a lively dip into the jazz field.

Jones opened the evening with "A Hard Day's Night," a Beatles winner, and after keeping the beat with "Guns Blazing," he relaxed back into "Getting Sentimental Over You." Fulfilling audience anticipation, Jones followed the crowd by gliding through the material that heralded his popular success, including "Lady," "Affie," "Impossible Dream," and "Lola pop and Roses." Slick and polished, the RCA artist breezed, drifted and bounced through "Am I Blue," Oscar Brown's "Brother, Where Are You?" and "Michele." His new song, modeled after his own soft ballad successes, was warmly delivered—and received.

Diamond Inks Kerr

NEW YORK — George Kerr of Bawes Productions has been signed to produce Ruby Winters and Johnny Thunder for Diamond Records. The firm, which under the production deal is "We Only Have One Life Left to Live Together," has already produced a single in the O'Jays and Troy Keys for other labels.

After running through "Donkey Serenade" with rackerous rapidity, Jones introduced his father, singer Alan Jones, who first recorded the standard on the day his son was born.

ED OCHS

MGM Push on Beacon St. Union

NEW YORK — MGM Records has introduced a promotion campaign featuring huge posters and a TV film to back the Beacon Street Union in their series of discotheque appearances around the nation. The Beacon Street Union appeared last Saturday (2 & 3) at the Grandie Ballroom in Detroit; they're slated for the Los Angeles, Chemist Feb. 16-18, the Chicago Cretaceous Feb. 23-24, and then an extended engagement at the Scene in New York City. The film, which features the group playing cuts from their "The Eyes of the Beholder" LP, which is available at any TV station that wants it, said MGM Records' Lenny Scheer.

Gaye's Single

The song title of Marvin Gaye's current hit single, "The Tamlas 4416," was improperly placed in the front-page ad and caption appearing in Billboard, Jan. 27.

Chuck's
first on Motown

is an
outright
smash

(YOU CAN'T LET THE
BOY OVERPOWER)

THE MAN IN YOU

Motown 1118

**CHUCK
JACKSON**



*His New Single
Released From His
Forthcoming
Album*

**CHUCK JACKSON
ARRIVES!**

M-667, MS-667

Chuck's happening on...

MOTOWN
RECORD CORPORATION
"The Sound of Young America"

Market Quotations

As of Closing Thursday, February 1, 1968

| NAME | High | Low | Week's High (1967) | Week's Low | Week's High | Week's Low | Net Change |
|--------------------------|------|-----|--------------------|------------|-------------|------------|------------|
| Adelphi | 38 | 17 | 479 | 1814 | 17 | 17% | — |
| American Broadcasting | 102 | 36% | 461 | 64% | 36% | 37% | —3% |
| Amstar | 40% | 22% | 461 | 24% | 21% | 22% | —1% |
| Audio Devices | 30% | 20 | 233 | 354% | 29% | 29 | — |
| Automatic Radio | 21% | 3% | 279 | 21% | 19% | 19% | —1 |
| Automatic Reelers Assoc. | 60% | 21% | 221 | 82% | 70% | 79 | —3 |
| Autum | 20% | 12% | 723 | 44% | 41% | 42% | — |
| Bay State Parkway | 30% | 24% | 486 | 77% | 8% | 73% | 0% |
| Centex Corp. | 20% | 19% | 287 | 28% | 23% | 23 | — |
| CBS | 74% | 47 | 979 | 22 | 50% | 51% | —1% |
| Columbia Inc. | 30% | 12 | 239 | 29% | 34% | 28% | — |
| Consolidated Elec. | 73% | 23% | 142 | 40% | 37% | 28% | —1% |
| General, Electric | 43 | 37% | 224 | 58% | 54% | 57% | — |
| Genstat | 71% | 54% | 244 | 7% | 4% | 4% | — |
| General Electric | 113% | 82% | 1125 | 91% | 87% | 89% | —1% |
| Gulf + Western | 66% | 20% | 2317 | 59% | 53% | 54% | —3% |
| Henderson | 38 | 17% | 126 | 56% | 33% | 34 | — |
| Howard Ind. | 44 | 4 | 240 | 25% | 19% | 24 | +3% |
| Kaiser Service | 35% | 24% | 210 | 69% | 63 | 64% | +1% |
| MCA | 74 | 34% | 97 | 47% | 42% | 44 | — |
| Metrodata | 66% | 46% | 118 | 39% | 37% | 37% | —1% |
| MGM | 44% | 32% | 490 | 47% | 42% | 44 | —3% |
| 3M | 76 | 78 | 304 | 90 | 84% | 87 | —2% |
| National | 146% | 90 | 422 | 103% | 101% | 103% | —1% |
| Norfolk | 45% | 43% | 2238 | 30% | 47 | 47% | —3 |
| Seaburg | 29% | 18% | 181 | 30% | 27% | 27% | — |
| Trans Amer. | 58 | 28% | 1067 | 58 | 51% | 52% | —2% |
| Transcontinental Intest. | 21% | 14 | 2233 | 19% | 15% | 17% | —1% |
| 20th Century | 23% | 11 | 1217 | 24 | 31% | 31% | —1% |
| WST-TV | 42% | 19% | 647 | 37% | 32% | 36% | — |
| Wulfsberg | 34 | 18% | 186 | 39% | 37% | 39% | —1 |
| World | 72% | 42% | 314 | 56% | 31% | 32% | —2% |

OVER THE COUNTRY

As of Closing Thursday, February 1, 1968

| NAME | High | Low | Week's High (1967) | Week's Low | Week's High | Week's Low | Net Change |
|-------------------|------|-----|--------------------|------------|-------------|------------|------------|
| GAC | 11 | 10% | 194% | | | | |
| ITC | 11% | 10 | 10 | | | | |
| Indus. Int. | 21% | 19% | 19% | | | | |
| Int. Int. | 21% | 19% | 19% | | | | |
| Master Int. | 12 | 11 | 11 | | | | |
| Miles Music | 32 | 21% | 21% | | | | |
| National Horizons | 7% | 7% | 7% | | | | |
| Orionics | 7% | 4% | 7 | | | | |
| Pacific Int. | 16% | 15% | 15% | | | | |
| Plaza Int. | 16% | 15% | 15% | | | | |
| Tenn. Corp. | 9% | 8% | 8% | | | | |

"Over-the-country prices shown are 'bid' (as opposed to 'asked'). Neither the bid nor the asked prices of United States securities represent actual transactions. They are a guide to the range within which these securities could have been bought or bought at.

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

Atlantic Putting Its R&B History Series Into High

NEW YORK—Atlantic Records is in full swing on its campaign for the "History of Rhythm & Blues" series. The project, an encyclopaedia advertising in both consumer, college and underground newspapers, radio commercials, commercial and college stations and mailings to dealers, rack jobbers, one stops, book stores and libraries. The campaign has been implemented by Atlantic due to the enthusiastic reception accorded to the "History of Rhythm & Blues" series by consumers as well as distributors, dealers, rack jobbers and disk jockeys.

Jubilee Using 7-Man Team In 'Perpetual Promo' Plan

NEW YORK—Jubilee Records has instituted a "perpetual motion" promotional system under Mickey Eichner. Jubilee's vice-president and director of Rhythm & National promotion, includes a seven-man promotion team concentrating on the East Coast, Midwest, South and West Coast with overlapping "so that at no time is an area without promotional service, Eichner explained.

The four-volume LP set is a history of the rhythm and blues trend from 1947 to 1960, spotlighting hit sides by such artists as the Orioles, the Clovers, the Drifters, the Impressions, Vern Baker, Ray Charles, Elmo G. McPherson, the Drifters, among others.

The "History of Rhythm & Blues" albums are available individually. In addition, a special pre-pack for dealers has been made by the firm, which consists of an assortment of the four LPs plus a browser box that can be mounted on store counters on its own special stand.

Each of the promotion men only works for Jubilee and its affiliated labels. Each man follows through beyond radio station servicing, since he has close contact with rack jobbers, distributors and artist relations.

Paul Colbert, the newest member of the promotion team, will concentrate on rack promotion. Stan Eddis, Charles Gray and Steve Wax double in the South and Midwest, while Mer-

Musicor Tells Distributors 1968 Product Story

NEW YORK—Under the slogan "Music Is Great for '68," Musicor executives will be out across the nation last week to introduce the label's new release to distributors. President J. H. Hays will be highlighting a new incentive program, combined with a monetary exchange plan. The new product is highlighted by a bookfold package titled "The Gene Pitsley Story," featuring two new albums of his greatest hits as well as a number of new songs. Product also includes releases by the Platters, a Vol. III soul package, Paul Tripp, and George Jones. On Dynasty, distributed by Musicor, are LPs by Jazzy and Charlie Foxx. Musicor has also released Latin product by Bobby Capo, Koko and his band, the Orquesta Broadway, Mark Weinstein, Willie Rosario, Tito Rodriguez and Doris Valladares.

Hayman Disks Spark R&B On Command

NEW YORK—Command Records' effort to expand into the pop and r&b fields gained momentum, with the release of the Dick Hyman single of "Heat of the Night" and also the r&b single in Hyman's "Mirrors" album.

Loren Becker, Command vice-president and general manager, said that 250,000 copies of the "Mirrors" album are being distributed as a result of interest expressed by r&b jockeys. Hyman will promote the album in Glimco here Feb. 15. In-store streamers are also being distributed.

Hyman was considered an easy listening-type performer but his latest album was an attempt to capture sales in the r&b and jazz fields.

Also, this week Command issued its first contemporary pop album, "Love Cycle" with the Crome Syrcus.

NARM to Hear S.F. Reed, Editor

HOLLYWOOD, Fla.—Stanley Foster Reed, editor of Mergers & Acquisition, will be featured speaker at the opening banquet of the National Association of Record Merchants Convention, which gets under way at the Diplomat Hotel here March 10.

He will discuss the truths and myths of mergers, with application to the record and tape CARBIDE industries.

Norman Racusin, vice-president and general manager of RCA Victor Records, will deliver the keynote speech. The convention ends March 22.

vin Hurman and Harry Goldstein handle the West Coast. The East Coast will be handled by Eichner and Ben Blaine.

Eichner noted that as disk distributors have instituted a system so that any independent producer can receive an answer within 24 hours on material submitted. He said that Seltzer Sound, Jubilee's recording studios, had recently converted from 4 to 8-track.

Disney Plugs 3-Track LP's Keyed to Children's Mart

LOS ANGELES—The record division of Walt Disney Enterprises will concentrate on promoting three major soundtracks albums, with major emphasis on children's product.

In addition to "The Happiest Millionaire" and "Jungle Book" soundtracks, the Disney staff is promoting a major push on the film musical, "The One and Only Genuine Original Family Band," with the score by Robert and Richard Shuler.

The importance of children's product can be seen in this: The soundtrack storyliner from "Jungle Book"—Walt Disney Presents the Story and Songs—has passed the 200,000 mark, and is approaching "Mary Poppins" and the new Disney children's storyliner album in the firm's history.

The adult-oriented "Jungle Book" soundtrack on Vista has sold 25,000 copies, while the second cast album on Disneyland, the budget line, has sold 75,000.

"Happiest Millionaire" sound track, out since June 1, has sold 100,000 copies, and a new promotional drive is pending now that the film, Disney's first hand-drawn movie, is at "popular price" in 60 cities.

Release schedule on "Genuine Family Band," opening on Easter at Radio City Music Hall, New York, calls for the soundtrack album to be completed March 1, with the second cast album and the children's storyliner to be released in May or June.

The combination of product from the two motion pictures—"Happiest Millionaire" and the "Jungle Book"—has given Disney its best first quarter sales kickoff in history. "Our sales for the first quarter show a 55 per cent increase over the same period last year," says Jimmy Johnson, president of the Disney record-publishing division.

Mullinax: One-Man Public Conscience

LA GRANGE, Ga.—Edwin Mullinax is a veteran radio man involved in State politics who believes in the policy of keeping politics in Atlanta and broadcasting in La Grange. He has been general manager of WLAP, 1,000-watt station here since it went on the air in 1941. He's now president of the corporation that owns the station and vice-president of the Georgia CATV system here and a stockholder in both.

More than this, Mullinax has always been highly involved in local community affairs. Even the programming of his station reflects this. He features two hours of country music a day for country music fans; two hours of rock 'n' roll for teens, and a heavy slate of easy listening music, plus news, local spots and community programs. It has paid off with a Trendex rating almost as high in listeners as the next three stations in the country combined.

Interested in the children and teens of the community, Mullinax has a State bill pending to limit the use of all songs with records and tapes. An amendment is now pending to still limit the State Legislature, that Mullinax felt would be "acceptable to all segments of both the radio and record industries." The bill, in

its original form, had brought 131 letters from State readers supporting it. In addition, 21 States had asked for copies—and received them—from the bill in its original form.

"But my theory is that self-regulation is the best regulation," he said, adding that even the worst people should be kept out of dirty or suggestive lyrics. The modified bill, he said, will leave "everybody happy."

Mullinax began in radio in 1935 at WBLY in Gadsden, Ala. He has also worked at WSKX, Nashville, and WHMA, Anniston, Ala., in various positions ranging from deejay to program director to sales director. He remarked about his general management of WLAP: "... Well, it looks like a permanent job."

Motorola Ousts VW Dash Unit

NEW YORK—Because of the shape of the dashboard of new Volkswagens, Motorola will no longer manufacture a dashboard-mounted 6-track tape cartridge player. This will give added impact to the new Supraphase PlayType I 2-track model manufactured at a total production of ten Feb. 1 by Motorola and PlayType. Motorola, as reported exclusively in Billboard last week, will manufacture two PlayType units for inclusion in Volkswagens — a dashboard unit at \$84.95 and a hand-on-cartridge-only unit—the Supraphase PlayType II at \$49.95. Motorola will continue manufacturing a track hanging on-cartridge player that can be used in Volkswagens.

Sire Signs Monti

NEW YORK—Monty Rock III, TV, film and record personality, has been signed to an exclusive Sire Records pact, according to Richard Goetsher, president. A single and an album are planned for immediate release.

ESP Names Susan

PITTSBURGH—Susan Dinuburns has been named to handle ESP, ORO, and Showcase Records in the Pittsburgh area here.

Fudgepower!

new hit single

"WHERE IS MY MIND"

Vanilla Fudge

Atco 6594

Produced and Directed by SHADOW MORTON

new hit album



The Beat Goes On

Vanilla Fudge

Atco 33-237/SO-33-237

Produced and Directed by SHADOW MORTON



Cannon Takes a New Blast At Jukebox Programming

COLUMBIA, S. C. — Music Operators of America President Bill Cannon, in a speech here last week before the South Carolina Coin Operators Association, Canton, a Haddonfield, N. J., jukebox operator, said, "Jukebox programming across the country has degenerated from an art conducted with passion to a system of mindlessly delivering records we've sometimes never heard, or never listened to, chosen for by one step that can't possibly know our location's preferences."

"Many of these records are chosen for us for suitability, but because the operator doesn't give a damn, or because it's easier for the one step to handle only the highly promoted music, chance that sells by the pound and because, many times, there is more profit in one record than in another."

In speeches over the country, Cannon has criticized stereotyped programming as a "rubber stamp" process. Last week he said, "The singles market today is largely out of the control of its largest customer, the jukebox operator. You have handed over your buying power and your great influence on musical tastes to the one-step, and this abdication is drying up the stream and tributaries of popular music."

The main stream of popular music is growing narrower each year as the various branches of popular music are merging at the same time rate and are continually shortening their play lists.

"It's becoming increasingly difficult for manufacturers to get exposure for top product, much less fringe material. It's becoming increasingly difficult

for a new artist to gain exposure, too, especially if his talents or material differ greatly from the norm of the time."

"This fringe material—which could give life and vitality to jukebox programming and the entire record industry—will disappear if our industry does not get back to individualized programming. If we don't buy it, the manufacturers won't produce it."

"The jukebox is the only exposure medium which can accurately feed back public preference because each time a record plays it registers on a play meter. The jukebox is the only medium by which the public can sample at will new artists and new material."

"But this feedback is no longer functioning because production of a single is not based on the actual public pulse, but, because of our passivity, is becoming a product based largely on imitations of the few giant talents that have made it, and on merchandising techniques."

Miller Int'l to Hold \$\$\$ Line

Continued from page 1

Miller, which is concentrated entirely in the budget field, says that price hikes at the present state of development in the budget field is a "serious error." The label added that price hikes will serve to damage seriously the budget disk image and will encourage German retailers to think in terms of further price hikes instead of price reductions.

Miller challenged the German disk industry to overhaul completely its concept of disk merchandising.

Miller said that it has found tremendous response for budget disk pricing with department stores and consumer co-operators, and that it intends expanding into the supermarkets.

Miller added that its ultra-modern new plant at Quickborn, near Hamburg, gives it a sharp competitive edge in the German disk market.

Miller's Europa label titles are priced at \$1.25, and those on its Somerset label at \$2.45,

Source Making to Raise Business 100%: Steinberg

Continued from page 1

"I have often wondered how many stations come off a record because it was not delivered into a market fast enough. The merger of widely separated suppliers, a concentrated distribution system should greatly improve logistics of delivery."

Pre-Ticketing

Steinberg, who thinks one aspect of such concentration could mean the adoption of a pre-ticketing system, first suggested such a plan to the National Association of Record Merchandisers in 1947. "The discs industry," he said, "lose the value of pre-ticketing merchandising as early as the 1930's."

"Mercury was one of the first companies to use electronic data processing," Steinberg said. "We now know each week what individual product is doing in each major market and have for a long time been in a position to spot unusual activity, such as break outs, and concentrate our attention on it."

But there are areas where as an industry we have more sophistication. For example, we do not know when a transaction is made at the

retail level. We're dealing with a product subject to impulse purchase and one that is perishable. We need daily totals."

"We also need to know when a transaction is not fulfilled. Again, if a customer asks for a record and it's out of stock this needs to be relayed somehow back to the supplier. This unfilled transaction may be a sale we never make."

Risk's Reward

Looking further into the future, Steinberg says he expects that rack jobbers will begin seeking independent dealers. "This is already happening in some markets. This service will require research outside the rack concept and will entail a normal risk distribution concept. Independent dealers need to be backed with a different point of view."

Steinberg said, "All these factors, better service, playing a more proper investment role, realizing the need for more years ago at all levels—pre-ticketing system, all lead to the prime idea and that is sustaining the music and poetry that revitalizes our industry."

"And the music and poetry all this sophistication is meaningless."

Atl. TV Spots to Spotlight LP's

Continued from page 1

from such albums will be used in each film and Atlantic executives have selected the cuts to be used with an eye to future television use of a single.

Atlantic expects to sell the film clips to its licensees overseas who, in turn will probably sell it to TV stations abroad who are in the market for such items. Atlantic also may show the film featuring Miss Franklin at the "Atlantic Promoting" in Detroit's Cobo Hall, Feb. 26.

Both the Rascals and the

Franklin films will be ready for distribution to TV stations around the country as early as mid-February. Charleston is now working on a distribution net, which it hopes to have in operation by mid-March, whereby it will handle the shipping out and the picking up of the films from the local TV stations. The distribution of the films, according to the Atlantic spokesman, has been a time consuming problem to the record companies.

Charlatan Productions is run

by Tom Rounds and Peter Gardner. Rounds formed the Charlatan company in 1964, more than a year ago after a hitch as program director of KPRC, a top-rated station in San Francisco. Charlatan has been making films playing single product for Columbia, MGM/Verve and Warner Bros./Reprise, among others. The firm also has done special film work for the movies and TV shows.

Films to Spark Decca's Drive

Continued from page 1

millions copies since its release in 1957.

"The 'Flower Drum Song,' which had key sales as a soundtrack set, is expected to perk anew with the poster's showing on network TV. Sydney N. Goldberg, Decca's sales vice-president, says that the bullish attitude for "Flower Drum Song," produced by Richard Rodgers and Oscar Hammerstein 2d, is based on the sales action on Decca's soundtrack set of the same name. The album, when it was shown on TV about six months ago. In turn, he expects another good sales showing for the soundtrack package when ABC-TV shows it again next month.

Meantime, the company is backing the three soundtrack packages with a February release of 12 albums on the Toccata and Coral labels. Features the release are albums by Earl Grant, Carmen Cavallaro, the Tres Ilen, Bill Anderson and Jan Howard, Loretta Lynn, the Williams Brothers, Bud Ives, Rafael Mendez, the Clebanoff Strings, Tommy Dorman and the Monarchs and the Pet of the Paper.

Million for Dionne

NEW YORK—Scepter Records reports selling more than one million copies of Dionne Warwick's two-sided hit single "Say a Little Prayer" and "There's a Flame in My Mind." Scepter is not a member of RIAA.

Georgia Bill on Lyrics Gets Watered Down

Continued from page 1

ment not to print the lyrics of recorded songs on album jackets or record envelopes, or attached to magnetic tape.

"Mr. Mullins, who no intention of trying to destroy the recording industry here, has agreed to amend all portions of his proposal," Goldblatt said. "The bill would have been disruptive, many recordmen felt, to any firm selling records in Georgia. Mullins, who is a radio station owner in La Grange, Ga., is said to have made two basic changes. The new bill will not require that lyrics be included with the records, and violation of the amended proposal would be a misdemeanor on the first offense, punishable only by a light fine."

Laurie Adds R&B Distrib

NEW YORK — Laurie Records made a move into the R&B field through a distributor deal with Drew Records in Detroit. Laurie will act as national distributor for part of the Drew line in addition to the regular Drew distribution set-up. The first release under the new agreement is "Instant Heartbreak" by the Presidents.

Dick Vanderbolt, head of Laurie field promotion, is on a two-week Midwest trip to promote other Laurie releases, including "Just for Tonight" by the Chiffons, "A Question of Temperature" by the Balloues and "The Power of Love" to it now," Goldblatt said. "In fact it might be a model bill."

The amendment instead would state that a recording company provide, upon written request from the parent or guardian of a minor, the lyrics to any specified song within a period of 30 days from the time of such request.

Up to Distrib

"This is not hard to live with," Goldblatt said. "Actually, it would become the responsibility of the distributor, since he is the highest level agent of the record firm within the State of Georgia," Goldblatt said everyone at the meeting felt that Mullins was completely in the wrong in attempting to bring about an anti-obscenity policy, and felt that no one is in favor of harboring obscene records."

"Any parent who feels his youngster has brought home a single or album with obscene lyrics need only make a written request for a copy. The manufacturer has a copy, so providing it will be no problem. Actually, though we may have several requests at first, I don't anticipate any great number over the long run," Goldblatt said.

Earlier, it had been indicated that growing constituency opposition had slowed down the movement of the original measure.

Ed Killen, attorney representing the Record Industry Association of America, said the original version would have damaged the industry irreparably. Several groups, including the Georgia Chapter of the American Civil Liberties Union, the State Records Association, had expressed opposition to it. "There won't be much and the law of the land to it now," Goldblatt said. "In fact it might be a model bill."

International Record & Tape Clubs

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Musical Instruments

Guitar Interest at College Level Primarily Classical

By RAY BRACK

CHICAGO — A few colleges have opened their music school curricula to the guitar—ensuring that more future high school music teachers are getting exposed to the instrument—but the existing college programs are almost exclusively classical. No pop guitar program of note at the college level has been reported.

As reported here in several recent articles, virtually no formal guitar instruction programs exist at the high school level, despite the fact that 10 million persons are playing the guitar now and the market is about 1.5 million instruments per year.

The pioneer guitar instruction program proposed by New York guitar teacher Kent Siden for that State's high school curriculum caught the interest of the musical instrument industry enough to be considered for support by the board of the Guitar and Accessories Manufacturers Association (GAMA) at its recent board meeting. It was considered, yes, but rejected as a program worthy of \$10,000 grant.

High school music educators, meanwhile, snub the guitar universally as a legitimate learning and performing instrument.

The typical high school bandmaster views the guitar as re-

presentative of inferior musical tastes.

Progressive thinkers in the musical instrument business attribute much of this attitude to community pressures for a band and an orchestra and the fact that most high school music teachers were taught band and orchestra instruments in college but received no familiarization with guitar.

This is changing now, reported the American Music Conference recently, at least so far as classical guitar is concerned.

Classical guitar courses for credit are now offered by the University of Miami at Coral Gables, California's University of Redlands, the Conservatory of Music at the University of Missouri, the North Carolina School of the Arts, American University in Washington, Hart College of Music at the University of Hartford, Western Reserve University in Cleveland (experimental program), Loyola University in New Orleans, the New England Conservatory in Baltimore, Immaculate Heart College in Los Angeles, Catholic University of America in Washington, Butler University in Indianapolis, among a few others.

Many musical instrument dealers and manufacturers view

the acceptance of the guitar in the public schools as an important factor in the growth of the market as was the early adoption of band and orchestral instrument teaching and performing programs in schools. But the teachers must come first. It is significant that all the combos which play for high school hops today learn and practice their instruments with no official school encouragement. It is also significant that high school hops and teenage clubs draw one hundredfold the teen audience annually attracted by high school band and orchestra concerts. The latter events, the casual observer notes, are attended primarily by the adult community.

Floyd T. Christian, Florida State Superintendent of Public Instruction, admitted recently that high school music programs in his State are involving only 5 per cent of all students.

"What are we doing for the other students?" he asked rhetorically. "To say that those other students do not like music would be wrong, for we know they do. We know that music is big business in this country, and that the teenage market is the biggest. Listen to any radio station any time of the day. It may not be your kind of music, or my kind of

W.M.I. Sales Up 50%

CHICAGO — While the musical instrument industry at large has been reporting 7 per cent sales increases for 1967, W.M.I. Corp. in suburban Evanston, Ill., reported 50 per cent increase in sales of musical merchandise over 1966.

The increase, company officials said, resulted in the big-

gest sales year in company history. They attributed the increase to "extensive advertising at the consumer level, dynamic merchandising programs and competitive pricing" of products.

W.M.I. distributes Tenco Del Rey guitars, Checkmate amps, Teichard combo organs, Del Rey drums and an extensive line of accessories.

Seek Trade Aid on Poverty

CHICAGO — The music industry is being asked to assist this city's youth this summer by the Chicago Committee on Urban Opportunity, Chicago's official anti-poverty agency.

Manufacturers and wholesalers are being asked to donate musical instruments for musical groups in 14 poverty areas of Chicago. The groups are being formed with youths from 14-19 years old.

Last summer, a poll of youths participating in committee-sponsored activities showed that 39 per cent expressed a strong de-

music, but it is music—and our youngsters are listening. This is all of them—not only the 5 per cent in our schools who are in music classes.

Christian concluded: "We need to devise a method or program to reach not only the 5 per cent, but the 100 per cent. And if it takes guitar lessons or some of this so-called modern music, maybe that's the route we ought to take."

sire for music training. Mayor Richard J. Daley is chairman of the committee with Dr. Detton J. Brooks as executive director.

Brooks explained, "This generation of youths is the most musically dedicated in our history. They live with sound day and night—and they help determine what sounds are played.



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Price, Routledge Fine in 'Darling'

NEW YORK — "Darling of the Day," a variable, old-fashioned musical opened at the George Abbott Theatre here on Jan. 27 with the main assets being two first performances by the show's stars Vincent Price



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and Patricia Routledge. RCA Victor has original cast rights for the Theater Guild-Globe-Schooler production.

The show is based on Arnold Bennett's "Buried Alive," with Price playing Friar Earl, the painter whose wife is buried in Westminster Abbey in his place, and he assumes the seemingly-carefree life of the deceased butler. Miss Routledge played Alice Chalice, the fiancée of the valet through a matrimonial agency, mail courtship.

After a lengthy first act, "Darling of the Day" produced several bright spots, including "Not on Your Nellie," which was led by Miss Routledge, whose portrayal was a delight throughout, disarming yet polished. The number was the show-stopper of the evening.

Price, in his first Broadway musical, was well cast as the painter, and his singing was adequate enough, especially in his two big numbers, "To Get Out of This World Alive," where he must on changing places with the butler, and "Butler in the Abbey," when he assumes a court that to officially declare him Friar Earl would mean a butler was buried in Westminster Abbey.

The supporting cast also was quite capable, especially Peter Woodhouse as the unsurpassed art dealer and Brenda Forbes as Lady Vale, patroness of the supposedly-dead Earl. "Parasite" was an effective comic number.

Among the musical's drawbacks, in addition to that long

first act, is the period, early 20th-century England, which is becoming overused as a locale, and the lack of a really outstanding song, despite the fact that two of the top writing talents, composer Jule Styne and E. Y. Harburg, wrote the score.

The dance music by Trade Rattman and Lee Theodore's choreography were effective. Good performances in supporting roles were turned in by Teddy Wilson, Marge Jordan, Beth Howland and Reid Klein.

FRED KIRBY

HERE'S WHAT DAILIES SAID

NEW YORK — "Darling of the Day," a musical starring Vincent Price and Patricia Routledge, with a score by Jule Styne and E. Y. Harburg, opens at the George Abbott Theatre Jan. 27. Following are excerpts from reviews by the daily newspapers:

TIMES: "Blatantness and staidness are the problems. The score is slight."

NEWS: "... a bountiful musical. High on the credit list stand Jule Styne, the composer, and E. Y. Harburg, the lyricist. They have turned out a double handful of jaunty songs."

POST: "It has charm, tunefulness, humor, imagination, a good look, impeccable style and a handsome production."

his Philharmonic Hall concert Saturday evening (27). The sextet consists of two girl singers, Janis Hansen and Lani Hall, and Jose Soares, percussion; Bob Matthews, bass; Joao Pinho, drums; and Mendes, piano. Their act is smooth and well organized, led by Mendes' strong, able hands on the piano and his driving force as conductor.

Herbie Mann, jazz flutist, made a surprise appearance, for one samba-rocker, "Dyptiride," and the improvisational session raged with excitement as Mann and Mendes showed brilliant styles.

The Fifth Dimension, Soul City label artists, opened the concert with an hour of songs that ranged from soul to their hit, "Up, Up and Away." The quintet was backed by the talented instrumental foursome they tour with. The Dimension is a versatile unit, and though billed as an extra attraction, provided more than their share of the evening's vitality and entertainment.

ROBERT SOREL

Pitney Award

NEW YORK — A photo caption in last week's Billboard said that Gene Pitney, Musicor artist, received his second silver disk award in Great Britain for "Something's Gotten Hold of My Heart" on EMI's Outside label. The caption added that the award is made for sales of "250 copies." It should have read "250,000 copies."

Delightful Remembrances of Things Past as Seen by Cosby

NEW YORK — Bill Cosby, everybody's favorite sap, came in from the cold, Jan. 28 to delight a following at Philharmonic Hall. Liberty artists, the Fair Extramordinaire, balanced the bill which found Cosby revisiting old neighborhood buddies, supplying a child's-eye view of parents playing a dual role in Noah's Ark.

Cosby, who records his comedy and new songs on the Warner Bros. label, owns a style of delivery as natural as conversation, acutely perceptive yet airy when treated with the Cosby tease. His child-like stammerings and digressions sketch a picture with mischievous glee and good nature. And accompanied with a burlesque of rubber smirks, popping eyeballs and a liquid lankiness, Cosby's routines are a feather under the heart. He is one of our best

comedians, and his modesty and warmth polished his act with personal touches.

Displaying the form he shows weekly on NBC-TV's "I Spy" with Robert Culp, Cosby revisited Weird Harold, Fat Harold and the scene of some of the more memorable pranks and their leftover glory. He remembered also the bulletin board of his father's booming bass, always resonant in reminding young Cosby. In turn, he recalled the frustration of teaching old and the scene of how to swim in the backyard pool. To Cosby's fans, he was Mark Twain in Woodstock, a peering, burlesque of the audience just by being himself.

The Fair Extramordinaire, singer and bassist, supplied some lively music, but their slick, tasteless comedy and inconceivable banter hung a cloud over their music.

VIN OCHES

'Flowers' Droops as Songs, Acting Score

NEW YORK — The off-Broadway revival of the Truman Capote-Harold Arlen "House of Flowers" turned out to be disappointing despite good songs and good performances. The voodoo musical, which opened at the Theatre de Lys on Jan. 27, was hampered by a small stage, small orchestra and labored book. United Artists Records has original cast rights for the revival.

Josephine Premice, who plays Madame Fleur, the madam of the Caribbean island brothel, handles the role with a capable necessary bawdy manner, but has only one solo "Something Cold to Drink," far less than Pearl Bailey had in the original Broadway version.

Yolande Bavan is charming as Othello; her "I Never Has Seen Snow," is a standout. As her mountain - love husband, Royal, Robert Jackson also fares

well. Thelma Oliver almost steals the show as Pansy, while Hope Clarke excels as Tulip. Their "Two Ladies in De Shade de the Banana Tree" and "Wah-lah" were inapposite and they also teamed well with Miss Bavan in "A Steepin' Bide." The small stage definitely was a problem. The Caribbean-style melodies also lacked such instrumentation as strings and a steel band. Joseph Hardy staged the production.

FRED KIRBY

Guthrie Drawing 'Em In

LOS ANGELES — Arlo Guthrie's droll humor and his bluesy sang about "Alice's Restaurant" are luring folk fans to the Troubadour.

Guthrie's Jan. 23 opening marked his debut here since his smash appearance at the Newport Folk Festival last year. The young man with the nasal voice and the long flowing curly hair sang under a black cow-boy hat, enjoys keeping his audience laughing. His 20-minute version of the comedic track from his debut Regency LP is the highlight of the presentation.

Guthrie sang only five songs, including "The Motorcycle Song" a foolish, not-so-sincere waste of time, a sardonic "Lyndon Johnson Steak in Blues" and a too quickly ending "The Pause of Mr. Claus."

His accompanying bassist and drummer have merely to lay down the simplest of patterns for Guthrie's voice and his unamplified guitar work about out as strongly as if there were a chorus of voices on stage. Guthrie's wit is easily understood and he chooses to at-

tack, pierce and probe a topic in a straightforward manner rather than going into symbolism.

Hearts and Flowers opens the bill, with fare soft and subtle, punctuated by blue ambience and good three-part harmony.

ELIOT TIEGEL

Signings

Archie Shepp re-signed with Impulse Records. His next album will be "The Magic of Ju Ju." ... An New signed with Elektra Records. A single, "Pavon for My Lady," and an album by the group are slated for late February release. ... MGM issued Jodie Redd, who will be produced for the label by Herb Bernstein. Her first single will be "Yesterday's Sunshine" and "New Hope." ... The Beatles signed a one-album deal with EMI Records. Release is slated for this month.

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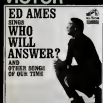
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LPM/LSP-39316



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VIC/VICS-1017



CAL/CAS-2200



CAL/CAS-2196



Smothers' Writer Days Not Serious

By ED OCHS

NEW YORK — Mason Williams, co-writer of CBS-TV's "Smothers Brothers Show," came to New York last week mainly for two reasons: to promote his upcoming Warner Bros. album and to preside at a pop art exhibit at the Museum of Modern Art featuring his lifetime photograph of a Greyhound bus.

Of the two, the album, "Mason Williams Phonograph Record," is the easier to explain. It is the comedy writer's first major recording effort. The LP, original as some of Williams' TV sketches, boasts an overture made up of all the melodies in the album. By the pop art of some kind, the LP threatens to be a zany adventure in listening. Among the selections, all written and sung by Williams, are solo banjo tune, orchestrated rock numbers, harp and string ensembles, classical guitar, a taste of country, a baroque house note, a comedy song and a movie theme. But the giant paper bus is another story.

"It began by accident," said Williams. "Sort of a put-on that grew." Folded into an 11-pound cardboard box, the project is belatedly titled on a cover "BUS," and in smaller type it says: "by Mason Williams. Warning—Do not open in the car." It made 200 copies, he said. "So far I've sold about 150. I charge only what they cost me—\$3 each—so I don't make any money out of it." The oversized bus was merely another whim-come-trure for a man who has redubbed a 1964 Buick Wildcat as a "singing car" of a car, and "painted" a sunflower by skywriting stem and leaves around the sun—which was the blossom.

Though Williams writes for the popular Smothers Brothers and wears a Mickey Mouse watch, he is surprisingly quiet and concerned about his work, its quality and progress. About Tom Smothers, Williams says, "He's getting very tired of playing music and it's getting harder for him to maintain his TV personality and function openly as his real self. Tom is intelligent and very involved in satire, writing and word matters. He is very interested in helping people."

Williams' participation in New York's Broadway for Peace benefit. Dick Smothers, Williams adds, "is probably the best straight writer in the business."

As co-writer with Alan Blye,

MANAGERS WILL HOLD A BENEFIT

LOS ANGELES — The Conference of Personal Managers, which will present a benefit all-star show March 9 at the Santa Monica Civic Auditorium. The proceeds will go to the Motion Picture and Television Relief Fund's million-dollar fund-raising and building campaign for the construction of medical, housing and recreational facilities for the Motion Picture Country Home and Hospital in Woodland Hills.

Williams tries to keep controversy alive on the "Smothers Brothers Show," said Williams. "We're just trying to see the people up a little, open a few eyes—not trying to pass off our political opinions." We're trying to show that this censorship thing is foolish. The "Smothers Brothers Show" has three censors while most shows only have one. Because of the quality of the show, I think that the "Smothers Brothers Show" is watched even by those people who don't normally watch TV."

Williams is writing the summer replacement for the "Smothers Brothers Show" along with comedian Pat Paulsen. Williams' LP, soon to be released on Warner Bros., is another labor of love by Williams in the serious business of comedy. The demand for comedy material is incredible," he adds. "For me, it is serious writing, demanding and difficult, and I wouldn't want to do anything else."

Phil Gernhard Asks Industry to Crack Down on Phony Producers

By AARON STERNFIELD

NEW YORK — Phil Gernhard, Florida-based independent producer who does sessions throughout the South, this week proposed that the record industry take steps to warn the public about transient promoters posing as independent producers.

According to Gernhard, the promoter will attend a record session, posing as independent, it, the group, and suggest that the group has enough talent to cut a record.

He will give the group leader his card, telling him that if he's interested, to call him at the hotel. The leader, generally a teen-ager, will then tell his par-

ents, who usually accompany the youngster to meet the promoter. At this point, the promoter will agree to do the session. But he'll get the parent aside and explain that while he (the promoter) is willing to sink his own money into the budding young artist, he is able to swing the "payola" which is needed to get the record off the ground. At this point, the parent is an easy mark.

Takes \$400-\$2,000. The parent then signs a contract for one record. The promoter takes what he can get—generally from \$300 to \$2,000. The producer explains that he

who heads the house band, Lee Arnold, music director of WJZZ, emceed the show.

CLAUDE HALL

Techniques End Extended Tour Of 15 Cities

CHARLOTTE, N. C. — Smash Records' Jay and the Techniques finished a three-week, 10,000-mile tour through 15 cities here last week.

The group immediately left for Allentown, Pa., their home base, for a few weeks' rest.

The group's tour, of the type that Mercury Record Corp. has been conducting in the last few weeks, began Jan. 6 at Cleveland. They traveled in a 20-seater, specially equipped Convair aircraft.

The group, which is on the charts with "Sewerbury Shortcake," visited some 40 radio stations and 30 teen-oriented TV shows.

The highlights of the tour was in Houston, where the group entertained at half-price during the nationally televised UCLA-Houston University basketball game played before 55,000 people at the Astro-

Cotton Plants Great Pkg. Of Down-to-Earth Blues

NEW YORK — James Cotton, a showman extraordinaire, left an audience at the Cafe au Go Go Jan. 25 on their feet begging for more. More and more of the raucous harmonica in the nation, more of real down-to-earth blues, more of everything James Cotton has to offer. And his group offers everything from one of the best honky tonk pianos, played by Albert Eugene Giansiqui, to concert-saults in the style by Cotton, wrapped up in the nitty-gritty of a song such as "Let Your Love Light Shine." This song packed the most power of the evening, building in tempo, then breaking down for a recalcitrant, building in tempo higher and higher.

Cotton, a Verve/Forecast artist who performed in the Massey Hall for 12 years, comes out of the Arkansas/Mississippi belt. He claims his harmonica playing is reflective of Rice Miller, who went

under the name of Sonny Boy Williamson (not the original). He started with "Off the Wall," a raucous, funky number, then shifted into "Don't Say Me to Talking or I'll Tell Everything I Know," with strong punch backing by Giansiqui, Luther Tucker, guitarist, and Giansiqui, in harmony on a repeating pattern made Cotton. "Something on Your Mind."

The Blood, Sweat and Tears group of Al Kooper exhibited also a honky sound, reminiscent of a big band blues band except for two factors. One is that Al Kooper led all times with excellent organ effects. The second is that Kooper peeled most to me, a hard rock, driving blues song emboldened by brass and psychedelic guitar. "So Much Love," Kooper leaves through a symbolic musical structure, then becomes discordant, purposely, on ending. A album, due out soon, should be explosive.

Another group, in training at (Continued on page 44)

Jackie and Roy Keep Their Cool Electronically

NEW YORK — Jackie and Roy have gone electronic, but they still maintain their non-psychedelic cool. Roy now accompanies his wife on an electronically padded piano, with backing from a Foster band and drums. It's not a big beat sound. The electronic effects are used sparingly to give dimension to Jackie's polished performance and to Roy's relaxed and casual vocal accompaniment.

"Stay With Me Forever," an original, which could be a strong dance tune, was performed with style by Jackie. And so was another new ballad, "Coming."

Jackie and Roy teamed effectively on "Rumors," a comic song with mile-a-minute lyrics, as they did with John Sebastian's "Didn't Wanna Have to Do It" and the Beatles' "We Can Work It Out."

The husband-and-wife team has recorded for MGM/Verve, but now also retain a Columbia affiliation. This should be a temporary situation.

AARON STERNFIELD

Nice Sharp Musicians

NEW YORK — A talented English rock group, the Nice, which opened their American engagement at the Scene on Monday (29), displayed a high degree of musical unity and an original, Keith Emerson, who could be one of the top rock musicians of the wildcat. The quartet's first U. S. single, "The Thoughts of Emerlist Davjack," has been released on Immediate Records.

The group, which is on the charts with "Sewerbury Shortcake," visited some 40 radio stations and 30 teen-oriented TV shows.

The highlights of the tour was in Houston, where the group entertained at half-price during the nationally televised UCLA-Houston University basketball game played before 55,000 people at the Astro-

once, he vaulted the organ, played it from the other side, he stood on the keyboard, and snapped a whip. But through the torrent of sound, the music came through.

Billie Davis, provided a steady beat by his Singlindian Drums throughout the set with "She Belongs to Me." The group's main strength is in its instrumentation. The young Steve crowd, which usually dances down sets, also enjoyed the music. An English-oriented American group also on the program, Intersect, watched and enthusiastically responded.

FRED KIRBY

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Radio-TV programming

CBS-FM's 'Young Sound' Bows Feature to Spotlight Singles

By CLAUDE HALL

NEW YORK—"The Young Sound," the syndicated package developed by CBS-FM and aired on its owned-and-operated FM radio stations across the country, has just launched a special feature to spotlight new singles. This could be a boon to the record industry. New records will be billed probably as "The Young Sound of the Young Sound" and the artist and title will be announced, according to John DeWitt, music director of the CBS-FM operation. DeWitt said that he would be exposing about 10 new singles a week, "but only if they have hit potential." He felt that this would add tremendous listenership value to "The Young Sound" package, "because we obtain copies of records here many times several days before the record company distributes them in radio stations in general."

This means that stations using the "Young Sound" package, all FM operations, could conceivably score with "exclusive" on new records. Besides the CBS-FM stations, the package is aired on more than a dozen other stations and William Greene, who heads CBS-FM, has stated that several more FM stations will soon be joining.

The special exposure of singles, a reversal in general of the programming policy of the Young Sound, has already started in New York and should spread to the other CBS stations in the next few weeks. The Young Sound has achieved fairly decent ratings in New York, but Greene recently added a personality—Wally King—on the morning show for New York only. Previously, all records were back-announced every quarter hour. This is still the case on the syndicated show. However, the spotlighting of singles would mean a change. Greene's original concept of the format of the show was "today's sound by today's artists," but avoiding the raucous sounds. This is still the way things are done, although it does give considerable exposure to artists it feels it is sound. This includes Jim and Jean on *Love/Forecast*, Toni and Terri on *Monument*, the *Eighth Day* on *Kapp*, and the *Love Generation* on *Liberty*.

DeWitt said that one reason for the decision to announce new important singles was that the office had been receiving four or five telephone calls an hour from people wanting to know what was being played.

EDITORIAL

Promote Grammy

The high point of the year for the record artists and the record companies is the annual Grammy Awards night of the National Academy of Recording Arts and Sciences (NARAS). It's a magic night—equally the equivalent of the Oscar Awards night of the movie industry. This is the night of the year for the people who provide the music you play. You can help make the night even more memorable.

I call upon every radio station in the nation to get behind the Grammy Award nominations. You can feature on-the-air contests, asking listeners to guess who'll win the final award. This can be tailored to fit your format. Record distributors and dealers are only eager to participate and help out. Perhaps, records can be the prizes.

You'll be receiving a list of the nominations within the next week and Billboard will also print a list.

You can also help by keeping the night of the awards—Feb. 29—in the minds of your listeners. By promoting the NARAS Grammy Awards, you only help yourself. You will soon be receiving a kit from NARAS with suggestions for promotions. If you need any further aid, please contact George Simon, executive director, NARAS, 212 PL. 5-1535.



WITH THE HELP OF TEX RITTER and Kays Stevens, Mike Douglas (with mika in hand) hands out gold plaques to the winners of Epic Records' Awards, representing million-sellers, came from Epic Records for "Cama Area" and Imperial Records for "Bus Stop." Stop, Stop, Stop, and "On a Carousel." In addition, the Hollies received an award for a \$1 million in sales on "The Hollies Greatest Hits" on Imperial.

PERSONALITY PROFILE

Disk Business Rules Play: WPGC's Duffy

WASHINGTON—"Radio stations are really at the mercy of the record business," said Warren Duffy, program director of Hot 100 formatted WPGC here. "If the pop record product on any given week is weak it hurts the radio station. If the whole record business goes into a bag, like it is now for psychedelic music, a station runs the risk of losing a big segment of its audience by playing too

much of one kind of sound." It's not difficult to maintain a playlist of 50 good records that WPGC, the dominant Hot 100 format station here, uses. Duffy said.

"It's not difficult to come up with a list that because there's a lot of good established artists turning out product. The difficulty is finding 50 good records," Duffy said that his play-

list varies from 40 records some week to 60 records. "But I won't play the bad stuff," he said. He thought that product around Christmas was terrible.

"I would not get off odds at all if there were more good records turned out each week. Blended well, they help build an audience. At this time, they're playing an odds, every other

(Continued on page 22)



THIRTY-THREE RECORD DISTRIBUTORS and dealers were the guests recently of 50,000-watt WFLX, Cincinnati. The party was hosted by Charles K. Murdoch, vice-president and general manager of the station, to acquaint local record industry with the station. In picture, from left: WFLX's Richard King; Dave Wheeler, of Ohio Appliances;

KSFR-FM Moves & Woos Adults

By BRUCE WEBER

SAN FRANCISCO—A subtle, but gradual, programming switch is giving KSFR-FM, the 70,000-watt Metropolitan listening outpost here, new acceptance. By straying from its vintage "classical only" format to a college of lively sounds, KSFR-FM is now wooing a contemporary audience.

Al Cowan, program director, has sandwiched a new weekend "underground music" format around the station's more conservative midweek music concept.

Specifically, "adult rock," the most recent contribution to the evolution of music, according to Cowan, is featured weekends on the station's new "Underground Sunshine" program.

Add a weekend folk music program, "Traveling Drummer," and a mainstream jazz-rock-folk show from midnight to 6 a.m., and you have a station going after San Francisco's numerous "underground" listeners.

Forced to Change

"Musical demands by contemporary listeners have changed FM programming and forced stations to create new concepts in programming music," believes Cowan. "We're straying away from classical and strait-laced formats in favor of contemporary sounds," he says.

"Underground Sunshine" will emphasize longer album tracks, without interruption, in an attempt to musically delineate trends in modern song composition," asserts Stefan Ponick, host of the Saturday night program.

Originally a product of the Avalon and Fillmore Auditorium, and of such local groups as the Jefferson Airplane, Big Brother and the Holding Company, adult rock has transcended all previously established lines of categorization, such as jazz, folk, rock, blues and classics.

About adult rock, Ponick says: "This merging of styles and rejections of previous limitations in creative musical expression has produced some of the most exciting music."

A lot of adult rock is just noise, says Ponick, "but what I'll be trying to do on 'Underground Sunshine' is to feature the music that is reaching deeper into the soul for blues and higher for raw emotion than any previous neo-American form."

Set Pattern

KSFR-FM's midweek programming follows a set pattern: light classics, 6 to 9 a.m. with Ponick; "Men of Music," a classical hour with Cowan; "Stereo Showcase," lunch concert sounds, 10 to noon; "Matinee a la Carte," acoustic music of the light baroque and classical, with Ponick; "Music and Words," two hours of spoken word albums, 2 to 4 p.m.

Lee Whiting, who does the folk stint on weekends, dominates the dial from 4 to midnight with "Concert Carousels," pop and show tunes, "Concert by the Bay" and "Variety of Music." Jim Eason has the owl shift, midnight to 6 a.m., with pop, jazz, rock and folk.

But it's the weekend "underground" programming that has the natives stirred up.

WKYC Bows Power Radio With a Capital Promotion

CLEVELAND—Last summer it was "Power pop" in The week WKYC Radio is launching its "Power Radio" sound and Hot 100 listeners will be minding their "p's." Twenty-six billboards will go up with the words: "Push the power button."

ton," showing a WKYC radio disc. But, says WKYC, radio also carries the stars.

There'll be "power plays," triple play of records with at least one "power" record sandwiched in. New records will be "potential powers."

"Our promotion is based on the fact that WKYC Radio is a powerful 50,000-watt station," said program director Hal Moore. WKYC is the only Hot 100 format with that wattage here and is considered one of the most powerful in the country.

The new line-up includes Charlie & Harris, 6-9 a.m.; Bob Cole, 9-noon; Bob (Boomer) Brennon from WJLT, Milwaukee, noon-3 p.m.; Chuck Downaway from KILT, Houston; 3-6:30 p.m.; Dave Diamond from KPWL, Los Angeles, 7-10:30 p.m.; Les Sims from WPOP, Hartford, Conn. 10 p.m. to 2 a.m.; Pete Jerome from WHK, 2-4 a.m.



Julie Godsey, of Main Line Distributors; Chuck Moore, of Columbia Records; Tom Moore, of Capitol Record Distributors; WLW's Gene Packard, and James Francis O'Neill. Other picture shows, from left: Bob Downey, of the Song Shop; WLW's Pat Patterson; Julie Godsey, WLW program director Stu Bowers and his secretary, Milla Blumstein. Party was held in station's new executive dining room.



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There • Let's Theme From
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• Sunny • Reach Out I'll Be
There • Let's Theme From
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"Sorry sir. But if you
can just change
the grade..."

The hippie
"Deep down, near
my skull, there's
a robin..."

The traffic cop
"Officer, I was
stated... The girl
in the car kissed
me so hard, I
lost air in my head..."

Jonathan Winters...Wings it!



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The deer hunter
Tom, you shot
Chick "
Put him on the
bumper."

King Kwazi
If you don't give
my country the
eighty-five million,
I'll become a
communist.

Maude Frickert
"I'm going to tell
you about the birds
and the bees...
there's Dad and I
in our pad."

You've heard just some of the
reasons for his growing national
popularity. Which is why he'll wing
it to the top of the charts with his
first Columbia album.

Jonathan Winters is very funny.
On Columbia Records.

Robert E. Lee has been named
program director of KIMN in
Denver, replacing Jack Merkey,
who takes over Dick Starr's old
position as operations manager of
WFUN, Miami. Starr recently
shifted to KYA, San Francisco.
Lee held sales promotion di-

rector of KIMN and an air per-
sonality there the past seven
years. Upied to music director of
KIMN is Rose Resque, moving
air personality... CHH Cole,
former air personality with
WACY in Mont Port, Miss., has
joined WFUN in Mobile, Ala.,

and is doing the 6-midnight show.
He invites all country artists to
call him on the nightline—205-
438-5110. His country include
Charlie Men, Mike Molner and
Bob Bell and WUNI is a Pulse
listener.

* * *

Paul Coburn is now music di-
rector of KLLB, the 5,000-watt
easy listening operation at Salt
Lake City. Coburn, who has been
with KSOX in Salt Lake City,
reports that KLLB is top-rated
according to the latest Pulse and
ARB... Mark H. Lammson, who
worked under the name Mark
Harris at both WRN-PM (jazz
and big band format) and WDBB
(country music format) in Atlan-
tic City, is now an Airman First
Class working with the Armed
Forces Radio and TV Service at
Karamount Air Station, Turkey.
Says he's holding down a show on
Saturday and Sunday and serving
as record librarian. In March, he's
planned to take over a full-time air
slot. Any of his friends want to
write him, drop a note to
TUSLOG Det 124-2, APO N. Y.
09314.

* * *

KSWO of Oklahoma Quality
Broadcasting in Lawton, Okla.,
has added three men to its an-
nouncing staff: Leon Ambrose, for-
merly with WKY in Cleveland,
now handling the 9-midnight slot;
Tony Brooks, former program di-
rector of WTBC, Tuscaloosa,
Ala., now doing the 6-9 p.m.
show; and Phil Walker, formerly
with KOA in Denver, doing the
weekend stint. KSWO, which
features a Hot 100 format, is
pushing r&b records pretty hard
in the late evening. Whooos, al-
most forgot to mention that all
three of the above gentlemen are
serving at Fort Sill near Lawton
in the U.S. Army. I spent some
time at the particular government
facility, myself.

* * *

Bob Chumson, former produc-
tion director at WUEB in Cin-
cinnati and WGGG in Greensboro,
N. C., is the new production di-
rector of WGLT, Norfolk, Va.
Old buddy Ed Giller, former di-
rector of WDAF and WDAF-FM
in Kansas City, Mo., has just
been named general manager of
WFRG, Altoona, Pa., a Triangle
outlet... Tom (J.J.) Johnson
has resigned as music director of
WOR-FM, the golden oldie oper-
ation in New York. This follows
right on the heels of the resigna-
tion of Bert Lashert, who'd been
station manager.

* * *

Jonathan Summers has taken
over the 10 a.m.-1 p.m. slot on
WSAI, the Cincinnati Hot 100
format station; he's been with
WKLO in Louisville, Ky. ...

(Continued on page 24)



CAPITOL ARTIST GLEN CAMPBELL (center), in Cincinnati recently
to plug his latest single, "By the Time I Get to Phoenix," is
grated by WSAI deejays (left to right) Gary Brooke, Tom Kennington
and Roy Cooper. On the occasion, Tom Moore (right), Capitol's
area promotion man, presented the station a gold record and a
plaque for being one of the best in the nation to pick Campbell's
"Phoenix" disk. Brooke resigned his WSAI post last week.

Disk Business Rules
Play: WPGC's Duffy

* Continued from page 20

record. If you restrict yourself
to just the current hit records
you're at the mercy of the re-
cord business.

Does Mom Dig?
"The problem is that I doubt
if Mom understands the mes-
sage in much of today's psycho-
delic music and we've got to
get Mom—the adult numbers—
to get salable ratings that can
be translated into dollars. I'm
not sure we could accomplish
this with a steady diet of psy-
chedelic records."

He felt there is more talented
people in records today than
ever before and they're doing
more good things than ever be-
fore. "But you have to have a
blend for successful radio."

Duffy is successful. The
Washington radio picture is
complicated. WOL, powerhouse
r&b station, had fought to the
top in the Washington market
—largely because of the com-
petition between WPGC and
WEAM for teen and young
adult listeners. But lately, Rudy
Runnels, a former WOL air per-
sonality who now is on WOQC,
had dipped into the Negro au-
dience of WOL. The result was
that Duffy, in his 2-6 p.m. time
slot, came up on top in a recent
ARB audience ratings survey.

Of course, a lot of the suc-
cess of WPGC hinges on its
programming and the effective-
ness of its air personalities.
Duffy believes that a Hot 100
radio station can no longer limit
itself to "time and temperature."
You have to be a combination
of a whole bunch of ingredients
blended carefully. "He felt that
deejays need more than any 10
seconds in which to be a per-
sonality.

Every Other Hour
The No. 1 record gets played
every other hour on WPGC.

During the odd hour the Best
Bet is played with a flourish.
For example, last week the sta-
tion selected "Cittin' On the
Dock of the Bay," by Otis Red-
ding for Best Bet. Duffy in-
structed all of the deejays to
have prepared some kind of tri-
bute to the guy in their own
words.

"Our key is a blend of music
and personalities."

Duffy has been a personality
—either in music, radio, or TV
—nearly all of his life. He was
performing at the age of 26
months, singing "Playmates" and
other such hits from the stage
of the Hippodrome in Baltimore
for a radio show on WCBM.
Bert Clauser, producer of the
radio shows, started producing
a TV show on WSAI-TV in
Baltimore (This was the man who
(Continued on page 23)



THE YOUNG BISCALS attracted a sellout crowd for a concert sponsored by WHNC, New Haven. The show was anchored by Wild Willy Mitchell, the 3-7 m. air personality. Here he interviews Dino Danelli, left, of the Atlantic Records group.

Yesteryear's Hits

Chorus-of-mus programming from your favorite's shelves, featuring the disks that were the hottest in the last 2 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

POP SINGLES—5 Years Ago
February 9, 1963

1. My Paula—Paul & Paula (Philips)
2. Walk Right On—Boyz n the Slugs (Vanguard)
3. The Night Has a Thousand Eyes—Bobby Vee (Gordy)
4. Loop De Loop—Johnny Thunder (Diamond)
5. Up on the Boat—Drifters (Atlantic)
6. Walk Like a Man—Four Seasons (Vee Jay)
7. Baby Baby—Don Gibb (Gibb)
8. You're Really Gotta Hold on Me—Minnie Riperton (A&M)
9. Rhythm of the Rain—Cascades (Vanguard)
10. So Awful Little Girl—Steve Lawrence (Columbia)

R&B SINGLES—5 Years Ago
February 9, 1963

1. Two Lovers—Gary Wells (Motown)
2. You're Really Got a Hold on Me—Minnie Riperton (A&M)
3. Hotel Happiness—Booker T. & the M.G.s (Mercury)
4. Up on the Boat—Drifters (Atlantic)
5. That's the Way Love Is—Bobby Blue (Decca)
6. You Are My Sunshine—Ray Charles (ABC-Paramount)
7. Walk Right On—Boyz n the Slugs (Vanguard)
8. My Paula—Paul & Paula (Philips)
9. Loop De Loop—Johnny Thunder (Diamond)
10. Mama Didn't Lie—Jan Bradley (Chess)

Indy Gets 1st R&B
Outlet: WTLC-FM

INDIANAPOLIS — A new r&b FM station is now on the air 24 hours a day here, giving the market its only around-the-

POP SINGLES—10 Years Ago
February 9, 1958

1. Don't Be a Fool—Elvis Presley (RCA Victor)
2. At the Hop—Dorsey & the Janets (ABC-Paramount)
3. Get a Job—Elvis Presley (RCA Victor)
4. Stand By Your Man—The Chordettes (Mercury)
5. Baby, Baby—Don Gibb (Gibb)
6. Stand By Your Man—The Chordettes (Mercury)
7. Sugar, Sugar—The Archies (Columbia)
8. Catch a Falling Star—Marty Robbins (Mercury)
9. I'll Be Home—The Chordettes (Mercury)
10. Great Gilday—The Chordettes (Mercury)

POP LPs—5 Years Ago
February 9, 1963

1. The First Family—Vaughn Meader (Mercury)
2. My Son, the Folk Singer—Alan Sherman (Warner Bros.)
3. My Son, the Conductor—Alan Sherman (Warner Bros.)
4. West Side Story—Sound Track (Columbia)
5. Moving—Felix, Paul & Mary (Warner Bros.)
6. Peter, Paul & Mary—(Warner Bros.)
7. Sam Cooke—Star 66 (Mercury)
8. The Beatles—The Beatles (Capitol)
9. The Beatles—The Beatles (Capitol)
10. The Beatles—The Beatles (Capitol)

Indy Gets 1st R&B
Outlet: WTLC-FM

clock-r&b format station. WTLC-FM takes the place of WAVE-FM, which had been featuring classical music. New owners took over the station in the middle of December and one of the stockholders, station manager Tom Mathis, switched the station to r&b last week.

In conjunction with the new format, station hopes to go stereo and increase the power to 100,000 watts on the first of March. Mathis already has the equipment and is waiting only for FCC approval.

Program director of the station is Sid Wood, who'd been the major air personality on Indianapolis WGEE, a 5,000-watt daytime that has split its programming between r&b and country.

The station will use an integrated staff; additional men were being acquired last week. It is one of the few radio stations in the nation operating under integrated ownership. Two of the 11 stockholders are Negroes. Although most of the music played will be r&b and blues, Mathis said that soul jazz artists like Jimmy Smith, Wes Montgomery and Cannonball Adderley will be played. Mathis had been an air personality for nearly 20 years on WFBR, the local Hot 100 format radio station that Mathis now considers his major competition.

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KDWB's Trout Bows
Beatles Show Drive

MINNEAPOLIS — A nation-wide "Bring the Beatles Back" campaign has been launched by deejay Earl L. Trout III of KDWB here, and it's snow-bolting Trout actually started the campaign on his show a couple of months ago. He drew 25,000 letters, cards, and petition signatures. But now several deejays have banded with Trout in an effort to raise more than a million cards, letters and signatures—all claiming to be quiet if the Beatles will do another concert series.

Trout has been talking on the air via phone with other deejays who're participating in the campaign. This puts both deejays on the air in both cities at the same time. Trout hopes to take all of the cards to London to present them in person to the Beatles.

Deejays and stations involved in the campaign include Jim Wood, KRJA, Los Angeles; Johnny Holiday, KYA, San Francisco; Jay Mack, KIMN, Denver; Phil Monte, KRIZ, Phoenix; Kim Stevens, WQXI, Atlanta; T. Michael Jordan, KMEV, San Bernardino, Calif.; Steve Lunde, KILT, Houston; J. Scott Allen, WEBC, Duluth, Minn.; B. Bailey Brown, KONO, San Antonio; George Michaels, WFIL, Philadelphia; Ron Robbins, WMEX, Boston; Mike Selden, KXOL, Fort Worth.

Buzz Bennett, WTXH, New Orleans; Jerry Clifton, KAFY, Bakersfield, Calif.; Richard Curtis, KOL, Seattle; Dick Kemp, WIXY, Cleveland, and Bobby Wayne, KCBQ, San Diego.



Gabor Szabo's latest, "Sorcerer At," proves he is a wizard. His latest release (Impulse A 9146M; AS 9146S) launches him into "Space," a new one with a far-out sound, in a more terrestrial tone. "The Beat Goes On" his sound is unique, and the rock rhythm refined and disciplined. Also included are two tunes guaranteed to haunt: "Mizrah" and "Sons of a Gun." Gabor Szabo's guitar must carry him into "Space" and every corner of the jazz world, too. That's why he plays a Gibson guitar. (Advertisement)

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WPGC's Duffy

• Continued from page 22

created "Romper Room," according to Duffy) and Duffy became a co-host of that at the age of 12. Duffy graduated from high school at 15 and attended the Peabody Conservatory of Music. His performing career had, temporarily, taken a nose dive when his voice changed, but at the age of 17 he got a job part-time on WFBR in Baltimore, playing pop music. He later worked on WASA in Havre de Grace, Md., for one summer and then went to WFMD in Frederick, Md., for a year. His next job was with WAOE in Baltimore under Bob Howard, the present general manager of WPGC. Duffy joined WHLO in Akron, Ohio, in 1959 and was with Susquehanna for the next six years until moving to WPGC.

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Vox Jox

* Continued from page 22

I've heard from about three or four sources, including the fast-talking Reggie. That Hugh Jarrett has joined the 10,000-watt KBBQ country music operation in Burbank, Calif. Jarrett, one of the Jordanians years ago, had been with WFLD in Atlanta. He'll do a 9:05-9 p.m. show on KBBQ, the easy listening powerhouse. Ira Cook shifts over to a 10-11 p.m. slot on KMPG and will become a community service specialist for the station.

Fred King, veteran country music performer in Canada, is bowing as hour-and-a-half country music show that'll open records, not steps on CKPR, 5,000-watt Port Arthur, Ontario, station. The station is also simulcast on CKPR-FM, which is carried on CATV through several Ontario cities. Station programs contemporary music and King will continue his 6-9 a.m. show. He needs country records and country artists; they call him at 907-344-7391. Plans

are for the station to sponsor live shows throughout the area featuring Fred King and the CKPR Kingmen. . . Jim De Hart, associate director of KDBS in Alexandria, La., should get a vote of thanks from the Ventures. Hart took a cut from the "Super Fly" album. The Ventures album and "pleased it." KDBS morning man Dave Richards began using it as a theme song. The "theme song" began getting requests. Hart soon has it posted up copy to the record company and now they've come out with posted up version that Hart admits "sounds better than mine." Curtis Lindsey of Record Sales of Louisiana in New Orleans helped.

George Kuehler, station manager of WFL in Philadelphia, has been named general manager of the Hot 100 format station and general manager of the Triumvirate radio-TV division. He replaces Roger W. Clapp, who has reached the mandatory retirement age, but will continue as consultant. . . Jerry Powers from WHBI-FM, N.Y., to WDBM, Miami Beach, Fla.

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b/w

"If You Could Read My Mind"

Duke 432

BOBBY BLAND



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b/w

"Honey Child"

Duke 433

BOBBY BLAND

"What Happened to Us"

b/w

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|-----------|-----------|---|----------------|-----------|-----------|---|----------------|
| 1 | 1 | CHAIN OF FOOLS Aretha Franklin, Atlantic 2444 (14th New/Phon, B&M) | 2 | 25 | 27 | TWO LITTLE LIES Curtis Mayfield, Star 5584 (Polygram, B&M) | 3 |
| 2 | 2 | IF I COULD HOLD MY WORLD Aretha Franklin, Atlantic 2444 (14th New/Phon, B&M) | 2 | 33 | 31 | FUNKY MATH Curtis Mayfield, Ventures 485 (Polygram, B&M) | 3 |
| 3 | 3 | WISH IT WOULD RAIN Tommy Robinson, Star 5584 (Polygram, B&M) | 4 | 44 | 45 | I THANK YOU Curtis Mayfield, Star 5584 (Polygram, B&M) | 2 |
| 4 | 4 | WE'RE A MINOR Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 45 | 46 | NO SAD SONGS Joe Simon, Sound Stage 7 3462 (Press, B&M) | 5 |
| 5 | 5 | BACK UP TRAIN Al Green & the Soul Mates, Motown 1000 (14th New/Phon, B&M) | 2 | 46 | 47 | A MILLION TO ONE Tommy Robinson & Cobble, Bellash 26 (Cobble, B&M) | 2 |
| 6 | 6 | SECOND TIME AROUND Tommy Robinson & the Minors, Warner 5419 (Polygram, B&M) | 2 | 47 | 48 | UPRIGHT 8000 MAN Lance Louis, Star 5584 (Polygram, B&M) | 2 |
| 7 | 7 | THERE WAS A TIME Tommy Robinson & his Famous Floor, King 4144 (Star, B&M) | 2 | 48 | 49 | COLD FEEL Albert King, Star 541 (Earl, B&M) | 2 |
| 8 | 8 | MY DREAM MUST BE A HANGOVER Marvin Gaye, Atlantic 2448 (Phonogram, B&M) | 7 | 49 | 50 | GIVE IN Lance Louis, Star 5584 (Polygram, B&M) | 2 |
| 9 | 9 | I'M IN LOVE Tommy Robinson, Atlantic 2448 (Phonogram, B&M) | 7 | 50 | 51 | EVERY DAY WILL BE A HOLIDAY William Bell, Star 5584 (Polygram, B&M) | 2 |
| 10 | 10 | TELL MAMA Lance Louis, Capitol 2578 (Fama, B&M) | 13 | 51 | 52 | WONDERFUL MORNINGS Jimmie Johnson & the L.A. Soul 303 (Soulvision/Jimmie Bell, B&M) | 19 |
| 11 | 11 | NOON FIRE Tommy Robinson, Star 5584 (Polygram, B&M) | 5 | 52 | 53 | WONDERFUL MORNINGS Jimmie Johnson & the L.A. Soul 303 (Soulvision/Jimmie Bell, B&M) | 19 |
| 12 | 12 | I CAN'T STAND MYSELF (When You Touch Me) Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 53 | 54 | DO INTO ME Jimmie Johnson & the L.A. Soul 303 (Soulvision/Jimmie Bell, B&M) | 2 |
| 13 | 13 | ON THE HILL Barbara Mason, Atlantic 127 (Soulvision, B&M) | 8 | 54 | 55 | MY HEART Jimmie Johnson & the L.A. Soul 303 (Soulvision/Jimmie Bell, B&M) | 2 |
| 14 | 14 | COME SEE ABOUT ME Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 55 | 56 | MY HEART Jimmie Johnson & the L.A. Soul 303 (Soulvision/Jimmie Bell, B&M) | 2 |
| 15 | 15 | I HEARD IT THROUGH THE SHAPES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 56 | 57 | MY HEART Jimmie Johnson & the L.A. Soul 303 (Soulvision/Jimmie Bell, B&M) | 2 |
| 16 | 16 | YOU Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 57 | 58 | MY HEART Jimmie Johnson & the L.A. Soul 303 (Soulvision/Jimmie Bell, B&M) | 2 |
| 17 | 17 | LOST Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 58 | 59 | MY HEART Jimmie Johnson & the L.A. Soul 303 (Soulvision/Jimmie Bell, B&M) | 2 |
| 18 | 18 | LOVE Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 59 | 60 | MY HEART Jimmie Johnson & the L.A. Soul 303 (Soulvision/Jimmie Bell, B&M) | 2 |
| 19 | 19 | LOOKING FOR A FOX Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 60 | 61 | MY HEART Jimmie Johnson & the L.A. Soul 303 (Soulvision/Jimmie Bell, B&M) | 2 |
| 20 | 20 | HONEY CHILE Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 61 | 62 | MY HEART Jimmie Johnson & the L.A. Soul 303 (Soulvision/Jimmie Bell, B&M) | 2 |
| 21 | 21 | PICK UP THE PIECES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 62 | 63 | MY HEART Jimmie Johnson & the L.A. Soul 303 (Soulvision/Jimmie Bell, B&M) | 2 |
| 22 | 22 | SKINNY LIPS Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 63 | 64 | MY HEART Jimmie Johnson & the L.A. Soul 303 (Soulvision/Jimmie Bell, B&M) | 2 |
| 23 | 23 | SKINNY LIPS Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 64 | 65 | MY HEART Jimmie Johnson & the L.A. Soul 303 (Soulvision/Jimmie Bell, B&M) | 2 |
| 24 | 24 | SKINNY LIPS Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 65 | 66 | MY HEART Jimmie Johnson & the L.A. Soul 303 (Soulvision/Jimmie Bell, B&M) | 2 |

BEST SELLING

R&B Singles

* STAR Performer-LP's registering greatest proportions appear greatest hits week.

| This Week | Last Week | Title, Artist, Label, No. & Pch. | Weeks on Chart | This Week | Last Week | Title, Artist, Label, No. & Pch. | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|---|----------------|
| 1 | 1 | IN A MELLOW HAZE Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 25 | 27 | COMMENTS ON COLORED PEOPLE Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 2 | 2 | HISTORY OF OTIS REDDING Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 33 | 33 | SEARCH OUT Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 3 | 3 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 44 | 44 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 4 | 4 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 45 | 45 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 5 | 5 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 46 | 46 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 6 | 6 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 47 | 47 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 7 | 7 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 48 | 48 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 8 | 8 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 49 | 49 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 9 | 9 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 50 | 50 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 10 | 10 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 51 | 51 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 11 | 11 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 52 | 52 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 12 | 12 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 53 | 53 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 13 | 13 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 54 | 54 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 14 | 14 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 55 | 55 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 15 | 15 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 56 | 56 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 16 | 16 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 57 | 57 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 17 | 17 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 58 | 58 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 18 | 18 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 59 | 59 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 19 | 19 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 60 | 60 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 20 | 20 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 61 | 61 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 21 | 21 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 62 | 62 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 22 | 22 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 63 | 63 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 23 | 23 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 64 | 64 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |
| 24 | 24 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 2 | 65 | 65 | OTIS REDDING'S SUPREMES Tommy Robinson, Star 5584 (Polygram, B&M) | 3 |

Country Music

Cap. Co-Op Promo Will Mark Tubb Record Shop's 20th Yr.

By BILL WILLIAMS

NASHVILLE — A year-long co-operative promotion between Capitol Records and the Ernest Tubb Record Shop will be kicked off in February to mark the store's 20th anniversary.

The record firm and record retailer are, among other things, giving away free bottles of Maltin'er Las Vegas to 20 in-store and 20 mail-order customers. It also will feature a package whereby a customer may purchase any three (of a choice of five) Capitol albums for the price of two.

Steve Beatty, general manager of the Ernest Tubb Shop, said fliers are being sent to all mail-order customers and to 20,000 press store customers, all of whose names are listed on an addressograph system.

The first step by mail into the shop each week meaning during February will receive a free vacation, including accommodations for four days and three nights for husband and wife in either of the resort sites. Additionally, on each of the four weekends, the holiday certificates will be given in the store to five customers.

The campaign will be emphasized by an over-all display, with window signs, posters, a giant plastic swimming pool, etc. This is being done by Bill Hendricks.

The Capitol promotion is under the supervision of John Leifer, Capitol district manager in Cincinnati, and Buzz Wilburn, territorial manager in Nashville. The profitable return to the "promotion" is expected, Wilburn said. "Capitol started the year

off dominating the top of the charts, and we expect to double the sale of our country product in 1968." The Ernest Tubb Shop is the largest country record shop in the world. It sells pop product as well, but specializes in country.

Miss Beatty said that sales at the Ernest Tubb Shop in 1967 were up 22 per cent over those of the previous year. This "largest country promotion ever undertaken by a single record shop" is expected to spur sales even more.

The co-operative firms have purchased broadcast spots on the WSM "Opry Star Spotlite," the "Grand Turner Early Morning Show," and the Ernest Tubb "Midnight Jammin'."

Radio stations WMTS, Murfreesboro, and WENO, Madison, have scheduled remote broadcasts from the store. The eight girl employees of the shop will be dressed in attire suitable to the various spots.

The Ernest Tubb Record Shop, which started in a small way on Commerce Street in May of 1948, has never been a discount store. It operates on a strict retail basis.

It has conducted numerous music promotions in the past, but never on this scale. Continuing promotions through the year are anticipated.

"We just want to show that country music has become so big it can support a full-scale promotion," Wilburn said. "We hope other retailers around the country carry out something of a similar nature."

Country Artists Overseas Clubs' Hits; Capture GI's

NASHVILLE — More and more overseas impresarios are booking country acts in clubs abroad, spreading this form of music around the world.

In addition to USO bookings, which have maintained a steady pace over recent years, promoters in the Far East and Europe have stepped up their use of country formats.

Giella Gunther, operating from Frankfurt, has been reaching into Nashville for at least one country act a month to book on the Continent. Playing mostly service clubs, NCO clubs, etc., the country artists have been reaching primarily the enlisted man. Miss Gunther works through the Jolly Joyce Agency in New York, which in turn contacts the Nashville bookers.

Mickey Hayes, operating from Liverpool, is bringing a steady stream of country acts to England, and then placing them in clubs on the Continent.

Similarly, the Snyder Office in Wiesbaden, is now bringing in country performers on a regular basis. In the Far East, Dave Moore continues a run of country acts through the Orient, playing Okinawa, Korea, Taipei, Vietnam and Thailand.

"This is the most sought after type of music by servicemen," said Hubert Long, president of the Hubert Long Talent Agency and of the Country Music Association. "The average enlisted man wants country music, and these overseas promoters are giving him more to supplement what the USO has been doing."

Although admittedly playing for less money overseas, the artists are anxious to entertain servicemen. Additionally, they usually make local TV and club appearances when in a foreign country, adding to their exposure.

Optimistic

"I'm extremely optimistic about the future of overseas bookings," Long said, "even with scheduled cutbacks."

He pointed out that some artists, LeRoy Van Dyke, for example, had played such countries as Spain, Italy and Holland during his last swing through Europe, in addition to the usual bases in Germany, France, of course, has been slackened by President DeGaulle.

Two or three Japanese promoters also have begun to move into the Far East booking field, adding to the potential.

Meanwhile, it's been announced that Marti Brown, Dolly recording artist, will return to Vietnam in March for her second swing—this time under the auspices of the USO. She was there a few months ago under private booking. With her will be the Swannee River Boys, a gospel group, who will go this time as a variety act.

NARAS Awards to Widen Music Show

NASHVILLE — A completely diversified show, featuring acts from Nashville and Memphis, will be the highlight of the entertainment section of the annual NARAS awards banquet here (25).

Ralph Emery, entertainment chairman of the plush function, said the show would include Roger Miller, Glen Campbell, and the M-G-M's. Negotiations also are under way for one female act.

Miller, a Smash artist, was the recipient of most of the NARAS country awards two years ago. He will present his club show, with a full orchestra under the direction of Owen Bradley.

Campbell, the Capitol singer with two consecutive hits, will perform such numbers as "By the Time I Get to Phoenix" and "Gentle on My Mind."

Booker T. and the M-G-M's have had consistent best sellers on the Sixty label. This represents the first time an r&b group has been utilized at a Nashville NARAS function. Jim Stewart worked out the arrangements.

Frank Jones, Columbia, and Hal Neely, Starday, are co-chairmen of the event.

The show, this year, is being moved out of the country clubs to the spacious National Guard Armory to accommodate an expected crowd of 1,000. Herebefore, attendance was limited to 300 by size restrictions. Tickets will go on sale at once on the evening.

(Continued on page 28)

Campbell GI's Visit Museum

NASHVILLE — Troops from Fort Campbell, Ky., heading for the Far East, began the first in a series of trips to the Country Music Hall of Fame and Museum last week.

Dorothy Gable, director of the museum, said 160 troops were brought by bus to the Hall of Fame, and given guided tours through the structure. Tex Ritter and Stu Phillips greeted the soldiers.

The military plans to bring a similar number to the building each week until all troops have visited. According to Mrs. Gable, this is the first such undertaking of this size by the military.

Philly Chamber Begins a Tour

GREENVILLE, S. C. — The Chamber Symphony of Philadelphia began a 6-week 16-city tour of the South and West here on Thursday (1). A total of 13 concerts is slated. Stuart Curtis, conductor, will be soloist at McKelless, Okla.; Wichita, Kan.; Madison, Wis.; and Iowa City, Iowa. Tour programs will include baroque, classical, romantic and contemporary repertoire.

The States to be visited are Virginia, Kentucky, North Carolina, South Carolina, Georgia, Florida, Ohio, Indiana, Wisconsin, Minnesota, Iowa, Kansas, Oklahoma, Texas, Louisiana and Mississippi. Alvin Amabel Brundage is the conductor of the orchestra, which records for RCA Victor.

WPLO 'SHOWER' A SELLOUT

ATLANTA — The WPLO "Shower of Stars," set for later this month (24) at the auditorium here, already is a sellout and may go to two full shows. The show features Sonny James, Connie Smith, Porter Wagoner, Dolly Parton and Kayla Jennings. Dorothy Kaufman, promotion director of the station, said that if the demand for tickets continues, a second show will be scheduled.



BACKSTAGE at the Shrine Auditorium, Los Angeles. Monument's Men Sonny James, John Leifer, Bill Williams, and Harry Newman. The event was the RBQ-BQX Country Music Show. It was a sellout.

WMAD Contest Turns Into Surprise for Songwriter

MADISON, Wis. — Radio Station WMAD here has a country music promotion which has, in effect, gotten out of hand.

The station sponsored a contest during country music month, October, in which listeners sent in their own lyrics to a country-oriented tune. The station offered to set the winning lyrics to music, press 500 copies and sell them locally.

The record, "No Trouble, Sweet Trouble," reportedly got such strong reaction locally that it now is being released nationally on the Top Gun label.

Johnny Howard, program di-

rector, produced the session, and a follow-up which will be released in March. The lyrics of the winning song (with a sub-title "Just a Bar Stool Away") were written by John Kernahan, a local store employee. It was his first venture into songwriting. The music was scored by Curley Fields, Milwaukee, a local country music performer, who also does the recording.

On the follow-up song, "Big Rig Rollin' Man," Howard wrote the tune. He said there now is distribution in Wisconsin, Iowa, Minnesota and Illinois, and that plans are under way to move the song through a national distributor.



WENDELL HANDBERRY, center, is the first employee to retire from Acuff-Rose Publications, Nashville's first music publishing company. He had headed the sales shipping department since 1940. Wesley Acuff presided him an engraved silver service, as Mrs. Roy Acuff looked on.

TOP 20 COUNTRY SPOTLIGHT

DAVID ROGERS—"I'D BE YOUR FOOL AGAIN"
(Prod. Frank Jones) (Writers: Lewallen-Rogers) (Window, BMI)
—This strong ballad performance has all the ingredients to fast establish the line performer as a top-chart writer. Exceptional and commercial entry. Columbia 44430

(Billboard Review Feb. 3)

COLUMBIA
is proud to present

DAVID ROGERS



"I'd Be Your Fool Again"

COLUMBIA 44430

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Telephone: 767-5190 — 872-7111

Publisher:

Window Music
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Nashville, Tennessee

DJ COPIES AVAILABLE

Hot Country Singles

BILLBOARD SPECIAL SURVEY For Week Ending 2/16/68

* STAR Performer—Sides registering greater proportions agreed progress this week.

| This Week | Last Week | TITLE, Artist, Label | Weeks on Chart | This Week | Last Week | TITLE, Artist, Label | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|--|----------------|
| 1 | 1 | SKIP A ROPE Helen Chapin, Monument 1641 (Tye, BMI) | 10 | 33 | 33 | THE SON OF HICKORY HOLLER'S TRAMP Johnny Daniels, United Artists 30235 (Blue Sky, BMI) | 8 |
| 2 | 2 | NERE COMES HEAVEN Fely Arnold, RCA Victor 9306 (SAB & Karpis, BMI) | 11 | 52 | 41 | ALL ABOUT (I've Seen the Papers) Mel Tillis, Epic 861 (Cadenwood, BMI) | 5 |
| 3 | 3 | SING ME BACK HOME Merle Haggard, Capitol 2017 (Blue Book, BMI) | 13 | 51 | 51 | NOW LONG WILL MY DARY BE DONE Bob Dwyer & His Buckaroos, Capitol 2080 (Blue Book, BMI) | 3 |
| 4 | 4 | PROMISES, PROMISES Lone Anderson, Chart 1010 (Fonk, BMI) | 11 | 41 | 36 | HEAVEN HELP THE WORKING GIRL Barbara Jean, RCA Victor 9342 (Windward, BMI) | 13 |
| 5 | 5 | ROSAMBA'S DOING WILD Johnny Cash, Columbia 44275 (Melody Lane/Capitol, BMI) | 8 | 47 | 47 | WALK ON OUT OF MY MIND Marion Marlowe, RCA Victor 47-8414 (Tye, BMI) | 3 |
| 6 | 6 | FOR LOVING YOU Bil Anderson & Jan Howard, Decca 30177 (Faded Bear, BMI) | 16 | 43 | 21 | IT TAKES PEOPLE LIKE YOU (The Make People Like Me) Buck Owens, Capitol 2001 (Blue Book, BMI) | 18 |
| 7 | 10 | THE LAST THING ON MY MIND Patsy Cline, RCA Victor 9309 (Deep Soul, ASCAP) | 11 | 43 | 23 | THIS ONE'S ON THE HOUSE Jerry Madson, Liberty 36001 (Faded Bear, BMI) | 12 |
| 8 | 7 | BY THE TIME I GET TO PHOENIX Glen Campbell, Capitol 2015 (Ewan, BMI) | 15 | 45 | 48 | DOWN IN THE FLOOD Lester Flatt & Earl Scruggs, Columbia 44304 (Shurt, ASCAP) | 5 |
| 9 | 8 | I HEARD A HEART BREAK LAST NIGHT Jim Reeves, RCA Victor 9343 (SAB & Karpis, BMI) | 15 | 57 | 57 | I WOULDN'T CHANGE A THING ABOUT YOU Buck Owens, Capitol 2007 (Ewan, BMI) | 5 |
| 10 | 10 | JUST FOR YOU Felix Sauter, Capitol 2048 (Tye, BMI) | 8 | 47 | 41 | DON'T MESS WITH ANOTHER MORRIS MORRIS Johnny Paycheck, Little Bear 10035 (Meridian, BMI) | 8 |
| 11 | 12 | I'D GIVE THE WORLD Warner Mack, Decca 22311 (Page Rep, BMAC) | 14 | 56 | 56 | BARB'S BACK AGAIN Linda Smith, RCA Victor 47-8412 (Meridian, BMI) | 3 |
| 12 | 8 | THE COUNTRY HALL OF FAME Irene Ford, RCA Victor 9323 (Melody Lane, ASCAP) | 17 | 59 | 59 | LIZIARMA Webb Pierce, Decca 32246 (Frasley, BMI) | 3 |
| 13 | 13 | WORLD OF OUR OWN Donny James, Capitol 2067 (Chappel, ASCAP) | 4 | 60 | 60 | YOUR LILY WHITE HANDS Ray GRIFF, MGM 13835 (Blue Book/T.M., BMI) | 8 |
| 14 | 14 | REPEAT AFTER ME Jack Parnell, Decca 3020 (Tye, BMI) | 10 | 51 | 54 | THANKS A LOT FOR TRIM ANYWAY L. Anderson, RCA Victor 9378 (Ewan, BMI) | 8 |
| 15 | 15 | LOVE'S GONNA HAPPEN TO ME Mama Stewart, Capitol 2012 (Frasley, BMI) | 14 | 74 | 74 | MY LITTLE ONE Glen Campbell, Capitol 2067 (Shuman & Co., BMI) | 2 |
| 16 | 16 | TAKE ME JUST AS I AM (Oh Let Me Go) Ray Price, Columbia 44374 (Ewan, ASCAP) | 7 | 65 | 65 | MY BIG TRUCK DRIVIN' MAN Kitty Wells, MGM 13836 (Blue Book, BMI) | 3 |
| 17 | 17 | MY GOAL FOR TODAY Kasim Pines, Decca 3007 (Frasley, BMI) | 9 | 64 | 64 | BY THE TIME YOU GET TO PHOENIX Wanda Jackson, Capitol 2043 (Ewan, BMI) | 3 |
| 18 | 18 | WEARINESS IN A MAN Roy Davis, Mercury 72142 (Gellin, BMI) | 14 | 55 | 55 | GREENWICH VILLAGE FOLKSONG SALESMAN Jim & June, Epic 10063 (Melody Lane, BMI) | 3 |
| 19 | 19 | BLUE LONELY WINTER Jimmy Newman, Decca 30033 (Newkay, BMI) | 15 | 56 | 31 | TUPelo MISSISSIPPI FLAIN Jenny Reed, RCA Victor 9334 (Victor, BMI) | 15 |
| 20 | 24 | THE DAY THE WORLD STOOD STILL Charley Pride, RCA Victor 9423 (Glen Campbell, BMI) | 5 | 58 | 58 | EVERYBODY GOTTA BE SOMEWHERE Johnny Cash, Decca 1585 (Melody Lane, BMI) | 5 |
| 21 | 21 | MY CAN DO CAN'T KEEP UP WITH Mel Brooks, Parlo 287 (Shurt, BMI) | 8 | 52 | 52 | SABARBA George Morgan, Starline 825 (Blue Book, BMI) | 5 |
| 22 | 22 | LITTLE WORLD GIRL George Hamilton IV, RCA Victor 9343 (Windward, BMI) | 8 | 58 | 51 | GREAT PRETENDER Lester Harris, MGM 13886 (Frasley, ASCAP) | 3 |
| 23 | 23 | TAKE ME TO YOUR WORLD Tammy Wynette, Epic 10049 (Gellin, BMI) | 8 | 70 | 70 | SAY IT'S NOT YOU George Morgan, Starline 1389 (Blue Book, BMI) | 3 |
| 24 | 24 | STOP THE SUN Bonnie Guitar, Del 17057 (Academy/Report, BMI) | 8 | 71 | 71 | ROCKY TOP Edna Brown, Decca 30242 (Blue Book, BMI) | 2 |
| 25 | 25 | YOUR LILY WHITE HANDS Johnny Cash, Imperial 44248 (T.M./Blue Book, BMI) | 8 | 72 | 72 | I'M NOT READY YET Buck Owens, RCA Victor 47-8419 (Meridian, BMI) | 2 |
| 26 | 26 | WOMAN HUNGRY Patsy Cline, RCA Victor 9379 (Ewan, BMI) | 9 | 53 | 53 | — AN OLD RIDGE Joan Shepard, Capitol 2072 (Blue Book, BMI) | 1 |
| 27 | 18 | ANYTHING LEAVING TOWN TODAY Buck Owens, Mercury 72741 (Frasley, BMI) | 15 | 54 | 54 | LET'S WAIT A LITTLE LONGER Kasim Pines, Epic 10034 (Tye, BMI) | 1 |
| 28 | 28 | CHILDHOOD PLACES Doris West, RCA Victor 9377 (Tye, BMI) | 8 | 55 | 55 | I AM THE BRASS Dixie M. Brown, Imperial 728 (Gellin, BMI) | 1 |
| 29 | 29 | IT'S ALL OVER David Houston & Tammy Wynette, Epic 10074 (Frasley, BMI) | 4 | 66 | 66 | I MADE THE PRISON BANG Tammy Collins, Columbia 44336 (Blue Book, BMI) | 5 |
| 30 | 30 | LOUISVILLE Lenny Van Dyke, Warner Bros. 7155 (U.S. West, BMI) | 5 | 57 | 58 | SHES GETS THE BONES (I Got the Yams) Doris West, Decca 32214 (Page Rep, BMAC) | 4 |
| 31 | 31 | POKEY RIVER Carl Smith, Columbia 44394 (Gellin, ASCAP) | 5 | 67 | 67 | LOVE'S DEAD END BET P. Pines, Decca 32207 (Cadenwood, BMI) | 1 |
| 32 | 32 | ANNA, I'M TAKING YOU HOME Leon Ashley, Aubrey 3033 (Gellin, BMI) | 11 | 59 | 59 | — LITTLE THINGS Willie Nelson, RCA Victor 47-8427 (Frasley, BMI) | 1 |
| 33 | 33 | TELL MAMIE I SLEPPED Red Sovine, Starline 823 (Chappel, BMI) | 10 | 70 | 70 | TOP MUCH OF NOT EVENING Ernest Tubb, Decca 32257 (Blue Book, BMI) | 2 |
| 34 | 34 | TOGETHERNESS Patsy Cline, Epic 879 (Blue Book, BMI) | 7 | 57 | 57 | — THE CAUSE STRIPPER Ed Brown, RCA Victor 47-8424 (Academy/Report, BMI) | 1 |
| 35 | 35 | WONDERFUL WORLD OF WOMEN Patsy Cline, Mercury 72728 (Cadenwood, BMI) | 15 | 58 | 58 | — HE LOOKS A LOT LIKE YOU Herman Tins, Columbia 44303 (Gellin, BMI) | 1 |
| 36 | 36 | WHAT LOCKS THE DOOR Jack Owens, Decca 32190 (Gellin, BMI) | 10 | 74 | 74 | — A GIRL DON'T HAVE TO DANCE Wanda Jackson, Capitol 2015 (Blue Book, BMI) | 12 |
| 37 | 37 | DARK END OF THE STREET Annie Campbell & Loretta Lynn, RCA Victor 9401 (Gellin, BMI) | 8 | 75 | 75 | YOUR OLD HANDY MAN Felix Sauter, Mercury 72747 (Gellin, BMI) | 2 |

"You've got a giant on your hands!"

RALPH EMERY, WSM, Nashville

**"New dimension—Double Hit!
Two great artists at their best!"**

LEE ARNOLD, WJRZ, Newark

That's the reaction to the big new Victor single

THE DARK END OF THE STREET

#9401

ARCHIE CAMPBELL & LORENE MANN

Here are some more top DJs who are on this record:

Mac Curtis, WPLO, Atlanta
Bob Finnigan, WVVA, Wheeling
Mike Hanes, WYDE, Birmingham
Jim Beatty, WWOK, Charlotte
Claude Tomlinson, WIVK, Knoxville
Ed Hamilton, WENO, Nashville

Paul Perry, WENO, Nashville
Don Howser, WENO, Nashville
Neal Merritt, WENO, Nashville
Hap Wainright, WYAN, Mobile
Bob Jennings, WLAC, Nashville
Jay Perry, WHBO, Tampa

Tom Reader, WDON, Wheaton, Maryland
Dave Carr, WEXL, Detroit
Dave Olson, WMGS, Bowling Green
Don Evans, WEEP, Pittsburgh
Boots Rabell, KSON, San Diego

And these great stations are also on it:

WONW, Fairfield, Ohio
WBZI, Xenia, Ohio
WMTS, Murfreesboro, Tenn.
WGBG, Greensboro, N. C.
KTCR, Minneapolis, Minn.
WHIN, Gallatin, Tenn.
WIBW, Topeka, Kan.

WLAC, Nashville
WMNI, Columbus, Ohio
KIKK, Houston, Texas
WKMF, Flint, Mich.
WJAB, Portland, Maine
KUSN, St. Joseph, Mo.
WOAH, Miami, Fla.

KOGT, Orange, Texas
Channal X, Hickory, N. C.
WXCL, Peoria, Ill.
KLOL, Lincoln, Neb.
KBAF, Burley, Idaho
WELE, Daytona Beach, Fla.
WMIL, Milwaukee, Wis.

RCA



TV Missing Picture On Country: Halsey

INDEPENDENCE, Kan. — TV producers are missing a good bet by ignoring country music artists, believes manager Jim Halsey. "Television shows are exposing classical music artists, but they're overlooking country artists that constantly draw thousands to live shows," he said. "And yet, when you talk to a producer, they'll try to tell you that the appeal of country music is too limited."

The few exceptions, he felt,

were "The Joey Bishop Show," "The Merry Griffin Show," and the "Mike Douglas Show," all of which have been receptive to country music artists. Halsey manages Minnie Pearl, Hank Thompson, Wanda Jackson, Roy Clark, and Tex Williams, among others.

"Joey Bishop has been very good about exposing country music artists," Halsey said, "but best of all he displays country music so that the artist comes

across very well on the show." Eventually, Halsey felt, country music has to break through on network television. He pointed to the growing number of country music radio stations and their vast audiences, feeling that TV producers would sooner or later realize this untapped potential TV audience.

Halsey does quite well placing his artists on TV shows. Minnie Pearl has appearances on Dean Martin and Carol Burnett shows coming up.

Buttram to Host Awards Show

LOS ANGELES — Pat Buttram will host the third annual Academy of Country and Western Music awards show March 4 at the Century Plaza Hotel.

First named award presenters are TV personalities Linda Crisul, Richard Long, Peter Brack and Glenn Corbett.

The organization reports advance ticket sales exceeding \$3,000.

NARAS Awards

Continued from page 23

a first core basis for NARAS membership.

Under membership chairman Don Light, the list of members has grown by more than 30 per cent during the past year.

Teddy Barr, Acuff-Rose writer and local TV performer, will serve as emcee. John D. Loudermilk is in charge of presentations. Decorations are being handled by Juanita Jones and Emily Bradshaw.

Nashville Scene

Caney and Lila Anderson have announced the engagement of their daughter, Lynn Anderson to Glenn Sutton. Lynn, who records for Chart and is a regular on the "Lawrence Wells Show," will marry Sutton May 4 in Hendersonville, Tenn. Sutton is the writer of such hits as "Almost Persuaded," and is a producer for Epic. . . . Donna Deen, out of the Army, is starting to make personal again, to help his Capitol recordings. . . . Sandra Rucker, 18-year-old from Maryland, is the latest find of Joe Taylor, who will manage her affairs. . . . Ray Pilius will be the first Victor artist produced by Donny Davis under the new regime here. . . . Maudie Brown has concluded her first season for Chart. . . . Sherie Carlisle, recording from surprise, has had her place in the Bill Carlisle group taken by Marshall Barnes, long-time versatile entertainer. . . . Lorene Mann and Archie Campbell have cut five TV shows for "TV Party Line," a syndication show at WAGA in Atlanta, hosted by Bob Fosse. . . . The new Ten Williams version of "Smoke, Smoke, Smoke, 68," on Booms, is backed by strings, horn and voices. The original version, published in 1947, sold 2,500,000 records. The updated lyrics were written by Steve Trow.

Doug Jeorgias, steel guitarist just back from Vietnam, has joined David Houston's group the Persuaders. David has just purchased a new bus for the group. His new single is due for immediate release. . . . A promotional mailing for the Thoroughbred label version of "Bourbon Blackbird" has brought more attention to the mailing than the record. . . . Coco Hall in Detroit sealed 15,809 in

two shows for a package which included Carl Smith, Jim Ed Brown and Faron Young. The gate grossed \$40,000. . . . Martina Worth's new song, "Mama Says" is due out right away. She also wrote the Devco release. . . . Jeany Dean, who played Melodyland near Los Angeles, was guest of honor at a luncheon presented by KBBQ, Burbank. . . . Jimmy Lewallen, who wrote the new David Rose release "I'd Be Your Fool Again," has started recording on his own. He will cut a session in Nashville this week for Mark IV Records. The firm is located in Atlanta. . . . The KDAV Country Gentlemen's "Bottle & Gun" award was presented to Jim Ed Brown during a live show at the Lubbock Auditorium. (Continued on page 29)

Yesteryear's Country Hits

Change-of-gear programming from your station's shelves, featuring the disks that were the hottest in the country field 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

COUNTRY SINGLES— 5 Years Ago February 9, 1963

1. Ballad of Jed Clampett—Lester Flatt & Earl Scruggs (Columbia)
2. Don't Let Me Cross Over—Carl Butler (Columbia)
3. Baby Ann—Marty Robbins (Columbia)
4. Second Hand Rose—Roy Drusky (Decca)
5. I Got Ties—Grandpa Jones (Meramec)
6. Sing a Little Song of Heartaches—Bessie Mae (Capitol)
7. From a Jack to a King—Red Miller (Faber)
8. Does He Mean That Much to You?—Cathy Arnold (RCA Victor)
9. I've Enjoyed as Much as This as I Can Stand—Porter Wagoner (RCA Victor)
10. Hello Trouble—Oville Cook (Vee Jay)

COUNTRY SINGLES— 10 Years Ago February 10, 1953

1. The Story of My Life—Marty Robbins (Columbia)
2. Great Balls of Fire/Fox Wins Again—Jerry Lee Lewis (Swan)
3. Ballad of a Toss-Appe Queen—Johnny Cash (Swan)
4. I Buy a You/Don't—Chris Presley (RCA Victor)
5. My Special Angel—Betty Hutton (Decca)
6. Bones Sweeter Than Wine—Hank Badgley (Meramec)
7. Sheila Girl—Bessie Mae (Capitol)
8. I'll Leave Rock—Chris Presley (RCA Victor)
9. Wake Up Little Suzie—Early Brothers (Columbia)
10. Stand Up/Waiter in School—Ricky Nelson (Imperial)

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CHART RECORDS president Slim Williamson, standing, watches as Lloyd Green signs a contract to join the label.



4 Bernstein-Lea Titles on Co. Mark Philharmonic 125th Yr.

NEW YORK — Columbia Records is celebrating the 125th anniversary of the New York Philharmonic with four releases, including a specially priced package, listed for this month. Leonard Bernstein, the orchestra's current music director, conducts the four titles.

One album, a pairing of Schubert's "Symphony No. 6 (Unfinished)" and Mendelssohn's "Symphony No. 4 (Italian)," also includes a bonus record with 10 complete selections each with the orchestra conducted by a past principal conductor of the Philharmonic. One of these, a performance of the nocturne from Mendelssohn's "Midsummer Night's Dream," is the first title on Columbia by Arturo Toscanini. The tape was obtained from the old Brunswick catalog.

The other conductors on the bonus LP are William Mengelberg, Sir Thomas Beecham, Sir John Barbirolli, George Solti, Leopold Stokowski, Nino Rost, Vinsky, Bruno Walter, Dimitri Mitropoulos and Arturo Rodinakis.

Details for Price of 2
The multiple set, a three-record album retelling for the price of two, has Haydn's "Parti" symphony, Nos. 102-104, Mahler's "Symphony No. 1," part of Bernstein's 14-LP package of Mahler's complete symphonies, is being issued separately.

The other album pairs first listings of two contemporary works. Copland's "Organ Symphony" featuring organist E. Power Biggs and Bernstein's "Sonata for Solo Violin, String Orchestra, Harp and Percussion" featuring violinist Zino Francescatti.

Another Biggs album contains music of Gabrieli, the first time that 16th-century composer's works were recorded in the Basilica San Marco in Venice. The music was composed for performance at the basilica. Vittorio Negri conducts the performance, by Biggs, the Gregg Smith Singers, the Texas Boys Choir, and the Edward Tarr Brass Ensemble.

Williams Plays
Guitarist John Williams plays concerto of Rodrigo and Dostopoy, a first for the latter work, with Charles Groves and the "Great Chamber Orchestra." Pianist Philippe Entremont performs Igor Stravinsky with the composer conducting the Columbia recording.

A third "Greatest Hits" volume by Eugene Ormandy and the Philadelphia Orchestra and a Beethoven overture album by Seel and the Cleveland Orchestra round out the Columbia titles. The only album listed on the CBS label has Pierre Boulez conducting the New Philharmonia Orchestra in Debussy.

Three multiple sets are included in the low-price Odyssey release, two of historic monumental performances. (Continued on page 35)



E. POWER BIGGS, right, organist, and conductor Vittorio Negri conduct during recording session for "The Glory of Gabrieli" in Venice's Basilica San Marco. The album, being released on Columbia Masterworks this month, also features the Gregg Smith Singers, the Texas Boys Choir, and the Edward Tarr Brass Ensemble.

VOX PLANS TO LAUNCH A MIDDLE-PRICED LABEL

NEW YORK—Vox Records is expected to announce the launching of an intermediate-priced label next month. The stereo-only label will consist of newly recorded material and will include a new Karlene Stockhausen work, "Procession," which the composer has recorded for Vox.

The company also is completing negotiations with the Eastman Philharmonic of Rochester, conducted by Walter Hendel, for the new label.

Plans call for recording the orchestra in Rochester next month. Vox also is negotiating with another American orchestra, Turnabout, Vox's low-price label, has released new product by the Dallas Symphony. About 60 per cent of Turnabout's releases consist of new recordings.

Vox also has signed the Philharmonia Hungarica to an exclusive contract and contracted for composer Dariusz Mithrad to conduct two albums of his works. The company's first recording sessions with pianist Abby Simon were conducted in New York on Wednesday (1). Simon played Chopin. Some of these new artists will appear on the new label.

The estimated price for this label has not been set yet. Two \$3.50 classical labels were started last fall: Crossroads by Elektra and Cardinal by Vanguard. Both lines, also stereo only, release only new product.

Vox plans to complete three major recording projects this year with the final volumes of the complete chamber music of Beethoven, Satie's piano music with Frank Glazer, and Nielsen's piano music with Arne Rasmussen as soloist.

Classical Notes

Ray Harbo will conduct the world premiere of his "Eleventh Symphony: 1957" with the New York Philharmonic on Thursday (3) to Feb. 10 lecture at 10:00 on Friday (9) and Monday (12). Soprano Phyllis Curtin will be soloist. Vernon Anderson and the Philharmonic on Saturday (10). . . . Pianist Philippe Entremont will be soloist with Alfred Wallenstein and the Washington National Symphony on Tuesday (8) and Wednesday (9) in Washington's Constitution Hall, Thursday (9) at George Washington University, and Saturday (11) at New York's Philharmonic Hall. . . . Nina Makarova, the Soviet concert pianist and wife of composer Aram Khachaturian, will perform her own compositions on the stage at Carnegie Recital Hall on Wednesday (7).

Soprano Iva Dalmonte's Met debut was deferred from Thursday (3) to Feb. 10 because of illness. Lucille Amara replaced Miss Dalmonte on Thursday in "The Fall of Troy." . . . The Met will sing Leonore again on Feb. 23. Miss Dalmonte will replace Lady Macbeth as Clytemnestra in "Elektra" for her debut. Mezzosoprano Caballé will sing the title role in "The Miller" on Feb. 26 replacing Miss Amara. . . . The Met has switched "The Marriage of Figaro" with "Martha" being replaced by "Tosca" with Leonie Rydman, Franco Corelli and Cesare Sievi, George Schick conducting. The New World Quartet performed at Carnegie Concert on Feb. 2 at 1 p.m.

Flutist Bruce Hogenroff, whose American recording debut is being made on Vanguard, gives a Carnegie Hall recital on March 4.

Rudolph Tarski will appear as pianist, harpsichordist and conductor in an all-Bach concert with (Continued on page 35)

PRAGUE—Panton Records, Czechoslovakia's second record company, is branching out from the contemporary music to record Czech artists in international repertoire with co-operation from companies from abroad.

Panton Music Publishers has acquired a license to manufacture and sell disks and to conclude its own international contracts, thereby eliminating the monopoly Supraphon has had here. However, Panton product is pressed at the Supraphon factory.

The new label also probably will rely on Supraphon's net of specialized record shops for distribution in Czechoslovakia until Panton can build up its own distribution. While Panton is presently not yet able to compete with Supraphon in total yearly production, it has advantages in contemporary repertoire as the company of the Czechoslovak Composers' Guild.

Panton has stressed its readiness to introduce live pressings of new Czechoslovakian works. Panton's first 12 LP's this year were produced in co-operation with Czechoslovakia. Last year's previews of new works by Czechoslovakian composers.

Young Artists
Performing Contract Artists, a section of the Composers' Guild, gives Panton access to Czech-

oslovakian concert artists not exclusively confined to Supraphon. Dr. Jan Matejcek, Panton Matejcek, Panton managing director, explained "Panton will not try to build a repertoire of world's classics for its own sake, but will not hesitate to record such works in interesting and first-class interpretations by Czech and Slovak concert artists. In co-operation with Pragmatone Concert Agency, we also prepare a series of LP records introducing young and not yet fully recognized talents among our concert artists. As part of classical repertoire in concert, we expect to record it, in co-operation with . . . companies from abroad."

Supraphon Varied
Supraphon, whose catalog has ranged from standard to avant-garde material, will continue its present policies. Dr. Ladislav Sip, Supraphon's recording director, explained that within the past year the company's annual releases "we shall continue to renew our catalog with new versions of older recordings, as well as enlarge it by new works of contemporary Czech and Slovak composers. . . . Czech and Slovak artists and leading artists from abroad, and the relation between contemporary music and the world's classics will remain our guiding principle." Classical disk exports from Czechoslovakia far exceed pop exports.

1st Waxing of Busoni Works Out by Angel

HOLLYWOOD — The first recording of Ferruccio Busoni's "Piano Concerto" is being issued on two LP's by Angel this month. Featured are pianist John Ogden and the Royal Philharmonic under Daniel Barenboim. Two studies from "Doctor Faust" comprise the fourth side.

Angel also has Wilhelm Furtwängler and the New Philharmonia Orchestra and Chorus in five unaccompanied Bruckner motets on an album with selections by Mozart, Brahms, Beethoven, Wolf and van Nuffel.

Sir John Barbirolli conducts three orchestras on these albums, including a Brahms concerto with pianist Daniel Barenboim and the New Philharmonia and two Mahler song cycles with mezzo-soprano Janet Baker and the Halle Orchestra. The third album has the BBC Symphony in Beethoven.

Sir Adrian Leeds
Sir Adrian Leeds leads the New Philharmonia in a Vaughan Williams set that also features violinist Hugh Bean. Rounding out the Angel titles is a collection of Schubert headed by Christa Ludwig. Geoffrey Parsons is the piano accompanist. Melody/Angel features has

Igor Stravinsky in a recital of Russian operatic arias and romances, including three arias from Dostoyevsky's "A Man's Destiny," first listings for the contemporary Soviet composer. The other operatic arias are by Glinka, Rimsky-Korsakov and Mussorgsky. Sergei Yelisey conducts the Leningrad Kirov Theater Orchestra.

Melody/Angel also has Pevgen's "Tatari Maier," with soprano Galina Plavchenko and mezzo-soprano Irina Arkhipova as soloists. The performance also includes the RSFSR Russian Chorus and the Moscow Chamber Orchestra under Rudolf Barshai. The other Melody disc contains Bach organ preludes played by Harry Goldring on the organ of the Moscow Conservatory.

Gabbi Set
The low-price Seraphim line is issuing a two-LP set by baritone Tilo Gabbi, which also includes piano accompanist Gerald Moore, Alberto Mello and the Philharmonia Orchestra, harpsichordist Roy Jensen and conductor Annabelle Betzler.

Another Seraphim album features Erika Koeh, Peter Schrier, Hermann Frey and Walter Berry in comic Mozart selections with the Convivium Musicum of Munich conducted by Erich Keller, and the Vienna Akademie Kammerchor conducted by Xavier Meyer. Rounding out the Seraphim release are pianist Maurizio Puglisi in a Chopin concerto with Paul Kertész and the Philharmonia Orchestra, and Buzsácz played by Andre Cluytens and the Paris Conservatoire Orchestra.

On Capitol Classics Sir Malcolm Sargent conducts the Philharmonia Orchestra and Royal Philharmonic, in music of Vaughan Williams, Werlock and Holst. A second Capitol album has Alexander Gibson conducting in music from the Festival Orchestra in music of Sibelius.

Two Recordings Out by Moravec

NEW YORK — Connoisseur Society is issuing two recordings by pianist Ivan Moravec this month, one of Beethoven and the other of Mozart. Also appearing in music from the Festival of Saintes Marie de la Mer by guitarist Manitas de la Plata, and Indian music by Ali Akbar Khan, and Mahapurush Mani.

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Classical Notes

* Continued from page 39

the International Bach Society Orchestra at the Los Angeles Music Center on Feb. 16. . . . Cellist Gilels Dykhal, who won last year's National Instrumental Competition finals of WBZ-TV, Boston, will perform at Carnegie Hall on Tuesday (6). . . . The San Diego Opera Co. will open its spring season March 14 and 15 with Bizet's "Carmen." Dorothy Kravitz will sing the title role with William Oliva as Don Jose. Walter Herbert, artistic director of the company, will direct.

Jorma Paavola and the Helsinki Philharmonic appear at Washington's Constitution Hall on Saturday (10). . . . Pianist Arthur Schnabel performs at the Great Artists' Series at UCLA on March 5. . . . The New York City Opera Co. returns to Los Angeles in November for 14 performances of eight operas. . . . Pianist Zoltan Szandor will give a Carnegie Hall recital on Feb. 21. The concert, originally scheduled for last Nov. 21, was postponed because of the artist's illness. . . . Felix Pepper, conductor and music administrator of the New York City Opera Co., has been named general director of the City Center College and Conservatory in New York. . . . Tenor James McCracken replaced the indignant Franco Corelli in "La Forza del Destino" at the Met on Thursday (1). McCracken also sang in "Aida" on Friday (2).

FRED KIRBY

NY City Opera Opens Feb. 22

NEW YORK — The New York City Opera Co. opens its new season on Feb. 22 at the New York State Theater with the double bill of Stravinsky's "Oedipus Rex" and Offert's "Carmen Suite," conducted by Julius Rudel. The New York premieres of Gounod's "Roméo et Juliette" and Moore's "Carry No Nation" are listed.

The 65-performance, 14-week season also includes a new production of Massenet's "Maison" and a revival of Ward's "The Crucible." Other operas to be presented are Puccini's "Tosca," Bizet's "Carmen," Puccini's "La Bohème," Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci." Verdi's "La Traviata," Mozart's "The Marriage of Figaro," Puccini's "Madama Butterfly," and Handel's "Julius Caesar."

Bernstein Titles

* Continued from page 39

historic packages, with three LP's each, have Beethoven and Brahms' Philharmonic. . . . Mozart's last six symphonies, and Henryk Szereq in his Grand Prix du Disque set of Bach's complete violin sonatas and partitas.

The other multiple, a two-LP package, has Max Goberman and the New York Philharmonic. . . . In Bach's six Brandenburg Concertos, Rounding out the Odyssey titles are the Brazilian String Quartet in quartets of Vlado Lelov, Carlos Nepomuceno, a first listing for the latter, and the Ancient Instrumental Ensemble of Zurich in music of the 14th and 15th centuries.

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart | This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|---|----------------|
| | | | | | | | |
| | | WEEK-ENDS | | | | WEEK-ENDS | |
| | | 1 WEST MEETS EAST | 31 | | | 21 PENELOPE: PASSION ACCORDING TO ST. LUKE (2 LP's) | 12 |
| | | Wesley Marshall/Neil Sharratt, Angel 36418 (M); S 36418 (S) | | | | Various Artists/Later Boys Choir, Columbia Music Symphony (CML), RCA Victor MG 6015 (M); WGS 6015 (S) | |
| | | 2 STRASS: ELEGANT (2 LP's) | 5 | | | 22 SATIE: PIANO MUSIC, VOL. 2 | 1 |
| | | Wilson Brown/Collins/Various Artists/Venezia Philharmonic (Sinfonia), London A 6289 (M); OSA 1269 (S) | | | | Alfred Cortot, Angel (No Mono); S 36459 (S) | |
| | | 3 VENDE: AIDA (2 LP's) | 4 | | | 23 PENELOPE: ST. LUKE'S PASSION (2 LP's) | R |
| | | Nissen/Henry/Casali/Various Artists/Roma Opera House (Mela), Angel (No Mono); SCL 3716 (S) | | | | Various Artists/Casali Philharmonic (CPL), Philips (No Mono); PHS 2-901 (S) | |
| | | 4 LEONTE: PIERRE-PIERRE DONNA, VOL. 2 | 13 | | | 24 PROKOFIEV: PETER AND THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE | 17 |
| | | RCA Victor LM 2968 (M); SCL 2968 (S) | | | | Cappella Arts Symphony (CASA), Columbia ML 5593 (MS) 5193 (S) | |
| | | 5 VENDE: LA TRAVIATA | 26 | | | 25 HANDEL: SYMPHONY NO. 9 (2 LP's) | 16 |
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| | | 6 DEBUSSÉ TO GERALD MOORE (2 LP's) | 14 | | | 26 SHIMMY-BERGASCO: SCHENKEL: VENDE: AIDA | 2 |
| | | De la Sierra/Schwarzschilf/Fischer-Geshe, Angel (No Mono); SCL 3661 (S) | | | | Cappella Arts Symphony (CASA), Capitol P 3668 (M); SP 3668 (S) | |
| | | 7 MY FAVORITE CHOPIN | 97 | | | 27 PROKOFIEV: IVAN THE TERNING (2 LP's) | 38 |
| | | Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S) | | | | Various Artists/U.S.S.R. Symphony (USSS), Melodys (Angel) RM 4189 (M); SMC 4189 (S) | |
| | | 8 PUCINI: LA BOHEME (2 LP's) | 22 | | | 28 HANDEL: MESSIAN (2 LP's) | 13 |
| | | Muller/Salerno/RCA Italiana Orch. & Chorus (Molteni), Philips (No Mono); RCA Victor LM 7048 (M); SCL 7048 (S) | | | | Various Artists/Melita Talcott Daily/Philadelph. Orch. (DMS), Columbia ML 263 (M); MTS 263 (S) | |
| | | 9 HANDEL: SYMPHONY NO. 8 (2 LP's) | 53 | | | 29 HONOWITZ IN CONCERT (2 LP's) | 41 |
| | | Various Artists/London Symphony (Berstein), Columbia ML 271 (M); MTS 271 (S) | | | | Vladimir Horowitz, Columbia ML 257 (M); MTS 257 (S) | |
| | | 10 PONCHIELLI: LA SIOCCORA (2 LP's) | 2 | | | 30 HANDEL: COMPLETE NINE SYMPHONIES (14 LP's) | R |
| | | Takels/Various Artists/Orch. (Sardini)/L'Accademia di Santa Cecilia (Rome), RCA Victor LM 6584 (M); OSA 1888 (S) | | | | New York Philharmonic/London Symphony (Berstein), Columbia (No Mono); SMC 765 (S) | |
| | | 11 TCHAIKOVSKY: CONCERTO NO. 1 | 79 | | | 31 VENDE: RAINIERS | 1 |
| | | Van Cliburn, RCA Victor LM 2292 (M); LSC 2292 (S) | | | | Newman Canada, RCA Victor LPM 2995 (M); LSC 2995 (S) | |
| | | 12 HENRIEST'S GREATEST HITS | 24 | | | 32 WAGNER: DIE WALKURE (2 LP's) | 38 |
| | | New York Philharmonic (Berstein), Columbia ML 6388 (M); MS 6388 (S) | | | | Casali/Various Artists/Roma Philharmonic (Ven. Rango), DGG 39 229/233 (M); LSC 229/233 (S) | |
| | | 13 HANDEL: JULIUS CAESAR (2 LP's) | 8 | | | 33 HONOWITZ: COMPLETE NINE SYMPHONIES (14 LP's) | N |
| | | Trapp/Silva/Various Artists/N.Y. City Opera (Rado), RCA Victor LSC 6182 (M); LSC 6182 (S) | | | | REC Symphony (Toscani), RCA Victor MG 8000 (M); (No Mono) | |
| | | 14 GERHARD: Rhapsody in Blue | 77 | | | 34 HANDEL: SYMPHONY NO. 2 (2 LP's) | 31 |
| | | New York Philharmonic (Berstein), Columbia ML 5412 (M); MS 5412 (S) | | | | Silva/Singlet/Utah Symphony (Abrams), Vanguard Cardinal Series (No Mono); C/1003/4 (S) | |
| | | 15 BELLINI: RICHARD OF YENNY (3 LP's) | 10 | | | 35 NIGHT AS RAIN | 3 |
| | | Sullivan/Various Artists/London Symphony (Barnes), London A 4384 (M); OSA 4384 (S) | | | | Leontyne Price/Andri Pinner, RCA Victor LM 2963 (M); LSC 2963 (S) | |
| | | 16 CHOPIN: NOCTURNES (2 LP's) | 8 | | | 36 HONOWITZ: PRINCE IGOR (3 LP's) | 8 |
| | | Arthur Schnabel, RCA Victor LM 7950 (M); LSC 7950 (S) | | | | Casali/Various Artists/Utah National Opera (Sardini), Angel (No Mono); SCL 3714 (S) | |
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| | | Various Artists/New Philharmonic Orch. (De Buzon), Angel 36333 (M); S 36333 (S) | | | | Melita Talcott, Columbia ML 263 (M); MTS 263 (S) | |
| | | 18 PUCINI: MADAME BUTTERFLY (2 LP's) | 19 | | | 38 PUCINI: ARIAS | 1 |
| | | Casali/Bergonzi/Various Artists/Roma Opera House (Orch. Berstein), Angel (No Mono); SCL 3982 (S) | | | | Melita Talcott, Angel (No Mono); S 36445 (S) | |
| | | 19 HONOWITZ: NINTH SYMPHONY | 23 | | | 39 STOCKHOLM: FESTUNG DER JUNGLINGE/KOMATKE | 1 |
| | | Herman Taborace/Choir/Philadelphia Orch. (Bernstein), Columbia ML 6416 (M); MTS 7019 (S) | | | | DGG (No Mono), 15811 (S) | |
| | | 20 HONOWITZ: COMPLETE NINE SYMPHONIES (8 LP's) | 39 | | | 40 HANDEL: SYMPHONY NO. 2 (2 LP's) | 26 |
| | | Barla Philharmonic (Ven. Rango), DGG (No Mono); SRL 101/106 (S) | | | | Hunter/Water/London Symphony (Sardini), London CMA 7217 (M); CMA 7217 (S) | |

Bartok Quartets Included in 17-Album Release by Dover

NEW YORK — Dover Records is issuing Bartok's six quartets on three LP's as part of the label's 17-album classical release. The three albums, each coupling two quartets, feature the Tatrai String Quartet. The group also appears on a Kodaly pressing.

Pianist Beveridge Webster plays Reichmanoff on one album and Berg, Schoenberg and Webern on another. Violinist Demes Kovacs and pianist Mihaly Bacher perform on two Mozart LP's and one of Beethoven. A Beethoven-Bartok album features the Wiener String Quartet.

Deutscher Stevens conducts the American Singers and chorus, and In Normie Players in a set

of chorale music of Morales, Victoria, Byrd and Gabrieli, and an album of German renaissance music. The Hungarian String Trio performs Mozart and Bach in one album, and Purcell on another, which includes a Haydn performance by the obit Peter Postgratz and the Hungarian Radio and Television Symphony under János Sadler.

Hans Grischak conducts Lassus' "St. Matthew Passion" with soprano Fredericke Salter, alto Marguerite Bence, tenor Nuan Toeld and bass August Messelbacher as soloists with the Swabian Chorus. Grischak also leads the Swabian and Grischak chorales in a collection of Lasso madrigals and motets. Rounding out the release is a Bartok album featuring violinist Gyorgy Paul, clarinetist Bela Kovacs and pianist Peter Frank.

Rotte Winners Of Mitropoulos

NEW YORK — The four winners of the Dimitri Mitropoulos Competition will be rotated as assistant conductors with the New York Philharmonic and Washington National Symphony instead of having three serve with the Philharmonic and one with the National. Leonard Bernstein, the Philharmonic's

music director, announced the decision after a Philharmonic concert on Monday (29) in which all four conducted. The winners were Francisco Hurbrecht, 21, of Belgium; Boris Belet, 23, of Canada; Farhad Mokhtari, 29, of Iran; and Giacomo Delella, 33, of Italy.

Gernhard Pitching

BENNY DEBUTS WITH BOSTON

BOSTON — Jack Benny makes his Boston Symphony debut on Sunday (13) as violin soloist in the orchestra's 143rd Pension Fund Concert. Erich Leinsdorf will conduct. Benny is slated to play Sarasate's "Zigeunerweisen," the first movement of Mendelssohn's Violin Concerto, and Rimsky-Korsakov's "Cappriccio Espagnol."

NEW YORK — Phil Gernhard, producer and law student, is making a proposition tour for Laura's Royal Guardsman during his school intercession. Gernhard will promote the group's first blues-rock single, "I Say Love," to disk jockeys in Chicago, Detroit, Cleveland, Pittsburgh and New York.

ABC
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French Firms at MIDEM Set A Unity Policy on Promotion

CANNES—Efforts to achieve greater unity and solidarity among the main French record companies took a further step forward during MIDEM when the promotion chiefs of the 10 main record companies met to evolve a common promotion policy in France.

Reporting on the meeting, Andre Assos, promotion chief of Philips, said: "Though efforts to bring the heads of the main record companies together have not met with success in the past, we have now succeeded in doing this on the promotional level."

"Today promotion is as important for record sales as artistic production, and disk jockeys and radio and TV programs have tremendous power to influence the market. Individually we are at their mercy, but together we can work more effectively and achieve better results."

Czech Gala Springboard for Artists' World Development

CANNES — The Czechoslovakian gala at MIDEM was successful not only on an artistic level but also in helping develop international careers for the artists who took part.

The gala also represented the first important collaboration between the various agencies of the Czechoslovakian music-recording industry—the export company, the publishers, the management agency Pragkoncert, and the music publishing and record companies Supraphon and Panton.

Representing Supraphon were Waldemar Matuška, Václav Neckar, Marta Kubisova, Helena Vondráčková, Karel Gott, Yvonne Frenštlova, Helena Běhárová and Judita Cernová. Completing the bill were Josef Lauer (Panton) and Hana Hegerová (Philips).

International Recital Ends Classical Series at MIDEM

CANNES — MIDEM's series of classical concerts came to an end with an international recital by the Amati Ensemble of Germany, Hungarian cellist László Meno, Russian violinist Boris Kozlov, and Russian pianist Alexander Slivodnikov.

Slivodnikov, only 22, gave a superb interpretation of Moussorgsky's "Pictures in an Exhibition" and Beethoven's last piano played 10 preludes by Chopin.

Meno, a pupil of Casals, won deserved use for his playing in the difficult Capriccio by Kodaly. The concert, which had opened with the Amati Ensemble's performance of the concerto in E for violin by Beethoven, was closed by Bartok's "Divertimento" by the same ensemble.

Earlier in the week, Poland's classical concert, attended by only 200, was dominated by the virtuoso violin playing of the young Konstanty Kulka. The Polish concert was recorded by Jerry Waldorf who afterwards

made the first decision is to cut down free disk service to people in radio, discotheques and newspapers who have no influence on sales and we plan to meet regularly in Paris to discuss mutual problems."

Special Importance
This move has a special significance for France where bitter competition among record companies in the past has often resulted in hampering the progress of the industry as a whole.

Represented at the meeting were promotion heads from DiscaZ, Parlo-Mercato, Philips CBS, Barclay, Vogue, Festival, RCA, Riviera and Polydor.

Another sign of closer cooperation within the French industry was the stand at MIDEM of the Centre d'Information et de Documentation du Disque, an organization created by the Syndicat National de l'Industrie

rie et du Commerce Phonographique (SINICOP) as a public relations office for the French record business.

Neither Barclay nor Vogue are currently members of SINICOP, but both companies are actively collaborating with member companies to support the public relations operation.

Delyse Shifts Distribution to British Decca

LONDON — Delyse has switched distribution of its product from EMI to Decca. All Delyse's recordings and the company's children's product is now distributed from Selecta, Decca's distribution subsidiary.

But the new deal does not affect Delyse's overseas business. EMI will continue to handle the company's existing overseas licensing agreements. And Delyse's children's catalog filed Piper will continue to be pressed by EMI.

The new seven-year contract with Decca involves a joint partnership giving Decca policy control on pressing and distribution and Delyse the "widest possible latitude on repertoire and production."

Delyse intends to double its catalog during the next 12 months. She is planning recordings from major labels outside the U.K. will be added to the catalog. And from April the company will release at least five new albums plus six children's records monthly.

MIDEM MUSINGS

Brazilian singer Ellis Regina, who shone in the opening international gala at MIDEM, has been signed by impresario Bruno Crestani for an appearance at the Olympia Theater, Paris.

Jimmy Phillips of KPM, London, took \$10,000 in advances during the run of MIDEM and George Brown, director of Pan-Music, Ltd., London, had sold all the material he brought with him by the halfway stage.

Estimated cost of MIDEM '68: \$300,000.

Achille Montemonty of the British Music Publishers' Association, 221 of whose 338 members were registered at MIDEM, announced: "We shall all be back next year."

Tom Jones' triumph at the MIDEM Trophy Gala redeemed the disastrous British gala.

Paul Boucher sold Finisio Dupast's songs "Le Melancholique" and "La Rencontre" in Britain, U. S., Spain, Italy and Germany.

The Czechoslovakian delegation reported at MIDEM that this year's Bratislava Pop Music Festival would be held on June 13-16 and support had been promised from record companies in Britain, Germany, France, Spain,



DIANA ROSS AND THE SUPREMES pass the time of day with Paul McCartney after the Supremes' opening at Talk of the Town Club in London.

Unions Pose Boycott Of S. R. Fest Stations

CARACAS — Local artist unions have protested the sudden exclusion of Venezuelan singer Mirla Castellanos from the Festival of San Remo after she was promised participation in the event. Angered artists have promised to boycott any radio or television station, and other news media, which transmits the event.

Miss Castellanos traveled to Italy in November sponsored by her record label (Vévet) and Radio Caracas Television, which has continued sending her monthly pay check called for in her Caracas Television contract.

The singer had even bought the dresses in San Remo she would wear on her appearances there. She only wanted to be assigned the song she would interpret at the Festival when she was told that there was no slot for her.

The situation is not clear to many local newspapermen who

feel that either she was accepted or rejected to begin with. Promoters of the boycott feel that the shounces have been told of her chances a long time ago. The boycott will probably have no effect since Radio Caracas Television and Radio Tropi-vise and radio the event and will probably convince the Union of the hardness of the measure.

But local artists insist that the Venezuelan singer was wronged and have also considered the possibility of banishing Italian artists from Venezuelan stages as a retaliatory measure. Meanwhile, cooler TV and radio executives are expecting an explanation from the Festival's officials.

Swiss Record In Low Price With Harmony

By JOCK VEITCH

SYDNEY — The Australian Record Co. (ARC), Australian agents for CBS, will enter the low-price LP field next month with a new Harmony label.

The records will sell for \$2.80, and will compete with EMI's Records, Columbia's EMI's Regal, Philips' Verve Gold and RCA's Camden labels.

Harmony will be separate from a CBS label and Coronet. They will be released here possibly in both stereo and mono-audio versions.

An ARC spokesman said the company would not go into any special promotional campaigns.

(Continued on page 38)

P.-S.'s Garcia on Trip

NEW YORK—Pérez Garcia, Peer-South's Latin manager, will leave Saturday (10) on a one-month business and good-will tour throughout South and Central America. Miss Garcia will meet with affiliates and work in Bogota, Colombia, Mexico and Brazil.

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CBS Planning Push on U.S. Acts

LONDON — A host of major CBS acts from the U.S. are coming to Britain for concert tours over the next few months, and CBS here is planning special campaigns to boost album sales while the artists are here.

First of these is for Manzanita Chevalier, currently on a world tour. He will be in the U.K. from Feb. 11-26. To coincide with the visit CBS will release a new LP which was recorded in Paris and titled "His 30th Birthday."

Arriving on the same day as

Chevalier is Tim Rose who will be here for a month's tour plus TV dates. His latest album "Tim Rose" will be released during his visit as well as a new single "I Got a Longline."

Manitas de Plata arrives Feb. 20 for a 10-day concert tour followed by TV dates in March. A new album will be released when he arrives and his last LP "Manitas et Les Siens" will also be promoted during his visit.

Tony Bennett will be here in March for concert and TV dates.



JONATHAN WESTON, seated, signs a deal in London with the new Mercury delegation for his group, Freedom, to record for the label. With Weston, from left, are Mercury president Irving Green, Mercury's Lou Reizner and Philips managing director Leslie Gould.

Merc. Separate Unit From Philips in U.K.

LONDON — Mercury is now operating as a separate division from Philips, giving the label greater independence on the local market. The American label is headed now in this country by Paddy Fleming who for 14 years has supervised Philips' exploitation department. Fleming will run the Mercury operation within the Philips' camp working with Mercury's Lou Reizner. Reizner will supervise signings and recording of British talent for the label. The company has already begun to sign up local acts. The first is a new group called Freedom which features two ex-members of the Procol Harum group. Other new Mercury acts included in the roster are the Ferris Wheel and Les Flumbeaux.

Mercury plans to launch its American subsidiary, Smash la-

bel, here on a Mercury-Smiths series. Under the new set up the company has already released singles by Lesley Gore, Morni Jankowski and Spanky and Our Gang. The label features several British recording acts here such as Julie Rogers who might be switched to the Philips logo or its sister Fontana label. Mercury's back catalog will continue to be issued on the budget Wing label.

The company is setting up similar record operations on the Continent, the first is in Bonn, Holland, under Herman Cuts. Philips managing director Leslie Gould said here when he announced the new Mercury division that Fleming would report to him and that the new division had been formed to give further emphasis to the label in Britain.

Polydor to Push Kaempfert With 6 Albums, 2 Cassettes

LONDON — A major promotion campaign by Polydor to boost sales of Bert Kaempfert product gets under way here next week with the release of six new albums plus two cassettes by the artist. It is planned, subject to the success of the U.K. promotion, to have an annual "Bert Kaempfert Month" every February throughout the year in conjunction with local licensors of Kaempfert material.

A low-price tenner album "This Is Bert Kaempfert," which is also the title of the campaign, selling at \$1.20, spearheads the promotion. The other new albums specially released

for the campaign include a medium-price LP, "Kaempfert a La Carte," selling at \$2.60 and four full-price albums, "The World We Knew," "If I Had You," "Tenderly" and "Love Letters." "Hold Me" and "Living It Up" are the titles of the cassettes.

Display material will be issued to retailers and it is hoped to get Kaempfert to visit the U.K. for a premiere TV spectacular. In addition to the new products, Kaempfert's other albums—this total is 23—will be promoted during the month-long campaign.

CBS is planning an intensive campaign on Bennett material over March, in the first of special months promoting particular artists which will run throughout the summer. Bennett has several concerts in London appearances at Manchester, Glasgow and Leeds.

To tie in with a tour by June Carter, Johnny Cash and other country artists, may have set aside as country and western month featuring the label's entire country catalogue.

Other CBS artists due to tour here later are Simon and Garfunkel (March 1-9), the Clancy Brothers and Tony MacKenzie (April 7-May 12), and the New Christy Minstrels, also due in April.

NEMS to Bow Oval Label

LONDON — NEMS Enterprises will introduce its own label—Oval—on the British market this year. The company's new managing director, Vic Lewis, is negotiating a pressing and distribution deal. The label will be used to record new local talent though there is a possibility that some of the NEMS acts might record for the label when their present record contracts expire. Lewis said in London, "Obviously acts like the Beatles and Cilla Black will remain with their present labels, but some of the smaller acts signed to NEMS might eventually record for Oval."

NEMS will move into its new offices in Hills Street, Mayfair, later this week. NEMS has also changed its name and will in future be known as Nempereor.

Aussie Record

Continued from page 36

"The other companies have virtually done the job for us," he said.

The only advertising planned was a series of display cards for shops.

Artists include Art Varnes, Dianne, Stanley Holloway, Art Blakey, Liberman, J. J. Johnson, Kai Winding, Ernie Garner, Billy Holiday, Buddy Greco, Ken Griffin, and Frankie Laine.

Initial release will be 40 titles, with about 10 a month to follow. Material for a start will be middle-of-the-road pop and jazz. Future albums will include an occasional classical number and musicals.

DYLAN LP GETS PITCH IN U. K.

LONDON — A major four-week promotion campaign is under way here to promote Bob Dylan's new album "John Wesley Harding" which will be released by CBS on Feb. 23. Theme of the campaign is "Dylan Now" which is included in all promotion media. Display posters feature a reproduction of a painting of Dylan which is in New York's Museum of Modern Art. In addition to dealer mailings and radio plugs, there will be extensive advertising in the consumer music press.

GOTT AUSTRIA CONTEST REP.

HAMBURG — Polydor announced that Karl Gott, the Czech pop singer under exclusive contract to Polydor, will represent Austria at the gala staging of Grand Prix Eurovision de la Chanson on April 6 in London. Polydor said Gott signed the contract for the appearance at a ceremony in Prague. He will sing a composition by Udo Jurgens, the 1966 Eurovision victor. It is the first time that an East bloc artist has represented a Western country in pop music competition.

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PROF. CHRISTIAN BARNARD, heart transplant surgeon, left, earned his doctor's degree with South African research, but, he has now planned to turn over royalties on his LP "Always" to the Chris Barnard Fund for surgical research.

From The Music Capitals of the World

DETROIT

Janis has appeared in concert Friday (26) at the Music Auditorium. . . The Saw and Dave Revue opened Friday (2) at Cobo Hall, including an 18-piece orchestra and other acts from the Shasta/Voll stable of artists. Roberta Hughes appeared in the

Roosterball's main dining room during the week of Jan. 18-24. . . Red Buttons headlined at the Roosterball for 10 days through Feb. 3, and the Four Tops are scheduled to open their Monday (12). . . MGM Records will present the "Every Mother's Son" as part of a promotional campaign at the Roosterball's Upper Deck right on Wednesday (14). . . Bob Harper is the new disk jockey at WKNR, filling the slot left by Bill Williams for WCHB. The all-star spot at WCHB is now being filled by Ron White and Leslee Ivan in the new early afternoon disk jockey for WILB.

Dave Szusterman, formerly with CKLW, is now head promotion man for Record Distributors here. . . Tom Shannon, top disk jockey at CKLW, has scheduled his second TV production with WILB Channel 2 for Friday (16). The format of the show will consist of a discussion about radio with other Detroit area disk jockeys. Representing the other stations in the area for Shannon's discussion will be Steve Durham for WILB, Dick Purdie for WKNR, Hank O'Neal for WCHB, and Bill Williams for WCHB. Video tapes will be shown of performances by the Temptations.

Polydor Plans to Import LP's for U.K. From Saba

LONDON — Polydor will import albums from the Czech Saba label for retail here, beginning April 1. The stereo-only LP's in luxury double-fold covers with multi-lingual sleeves will sell for \$4.80.

The Saba label is part of the radio, TV and electrical company centered in the Black Forest. The company entered the record market two years ago and now has a catalog of almost 200 albums. Jazz and classical material predominate but the label caters for a wide variety of specialized tastes.

Polydor will issue six albums on April 1 and these will probably include Annie Ross, Roland Kirk and Romaine, Rustica, Eugenia Cicero, a special "Saba Stereo Sound" sampler LP will also be issued here to introduce the label.

Martin Loe is currently performing at the Rhythm Cocktail Lounge, and James Carr has just closed here. . . CKLW Channel 9 plans to begin a weekly show of live, nightclub type shows at the 20 Grand Dillwood Lounge, to be telecast on Thursday.

Archie Franklin will perform her first Detroit concert Friday (18) at the Cobo Hall Arena. With her will be Erma Franklin and the Young-Hall Unlimited. . . Al Williams will present the "Top-Ten" show on Friday (18) at the Riviera Theater for seven days, Feb. 21-29. This show will include Eddie Taylor, Barbara Morgan, Pat Lewis, J. A. Barnes, the Holidays, Phil West, Mackham, the Caribbees, Dusty Williams, Doni Thomas, Ruby Andrews and Timmy Wells.

Don Davis, formerly the music director for Solid Hitman Productions here, has set out to start his own operation under the name of Groovesville Records. One of the first acts signed on WCHB are his best supported production manager for that station. . . Motown Record Co. has filed suit for \$1 million against the Detroit office which recently opened, calling itself the "Beverly Hills Motown Records." Motown Records contends the name is a fraud on the public and an "unlawful infringement" on the Motown trade name. . . MGM's Orpheus, for the Chorus, through Sunday (16). . . Phil Harris and Season are scheduled for a Detroit concert Friday (23).

RICKER BASS

Monahan artist Edwin Starr is currently on a promotion visit to this country. EMI hosted a reception for the singer before he embarked on his dates. . . U. S. recording artist Lesley Gore, who was in last week and their record label MGM held a reception for them at London's Hatched club. Among those in attendance were MGM President Matt Marshall, Eric Burdon and several top disk jockeys, including Tony Blackburn, currently on MGM. Pickwick International Vice-President Joe Aboud was in London on his way back from MIDEEM to see the company's British chief, Monty Lewis, to discuss plans for the new full-length P.F.P. label here, announced said, Pickwick will record the first album by Big Crosby for P.F.P. to be called "Thoroughly Modern Ring." In MIDEEM Aboud got the release rights for America of a song called "Where the Rainbow Ends," by the Tony Miller Group. The song written by Roger Greenawald and Roger Cook will be released on the P.F.P. label in the U. S. later this month. The song will also be featured as the theme song for the new "Mistral" series in Italy.

PHILIP PALMER

LOS ANGELES

Don Mc takes his show to Australia in April for a six-city,

14-concert tour, with dates in Sydney, Melbourne, Canberra, Perth and Adelaide. Empire Attractions guarantee \$100,000 for the 18-day assignment. . . Beverly Hills has signed the Blue Garden to a personal management contract. . . The Superior sign similar picture with Sue Fox. Empire Attractions guarantee \$100,000 for the 18-day assignment. . . Paul Revere and the Raiders have 13 one-nighters for February and March dates at Charleston (Friday, 9), Dayton (Saturday, 10), Chicago (Sunday, 11), Stirling, Ill. (Monday, 12), Warrensburg, Mo. (Tuesday, 13), Cape Girardeau, Mo. (Wednesday, 14), Springfield, Ill. (Thursday, 15), Wichita (Friday, 16), Kansas City (Saturday, 17), and Denver, Feb. 18. March dates include Seattle (16), Vancouver (16) and Spokane (17).

Television dates: Glen Campbell on Smothers Brothers, March 3; Nancy Ames on "The Hollywood Palace," Feb. 26; Bobbie Gentry on Ed Sullivan Show, Feb. 18; The Chiffons on "Operation Entertainment," Feb. 23 and March 1; and Julian Wechter & the Beja Marimba Band on "Operation Entertainment," April 5. Screen happenings: Jimmy Hall to score "Buckskin" after completion of "Hogay's Gallery"; George Romanoff to do "The Uplift Girl in the World"; Quincy Jones to film "The Spirit"; Peter Channing to play and sing in "The Sergeant"; David Green to (Continued on page 40)

2 Transplant LP's Bought

JOHANNESBURG — Gallo of Africa and Brigadiers Ltd. has bought the world rights to two albums on the heart transplant operations recorded by Prof. Christian Barnard, head surgeon on the transplant team. The LP, "Human Heart Transplantation," is a discussion for medical men on the operation, including details on donor selection, precautions, tissue selection and how the actual operation is performed.

Aside from the album's appeal as a standard medical reference, they are an historical attraction for collectors. Pressing rights for the record are being negotiated in Europe and the U. S.

Italian Concert Is 'Multo Bene'

CANNES — Although featuring 13 artists, the Italian gala at MIDEEM had the merit of limiting itself to 90 minutes, time enough for most of the acts to perform two songs. The evening suffered from none of the electrical mechanical failures which characterized some of the earlier galas and the audience received a professional but insufficiently varied program with enthusiasm.

Domenico Modugno proved the biggest success of the evening, but also featured Memo Remigi, Fausto Leali, Elio Mandolini, Rocky Roberts, Iva Zanicchi, Mario Zampieri, Umberto Bindi, Sergio Endrigo, Claudio Villa, Little Tony, Jimmy Fontana and Ornella Vanoni.

LONDON

Former EMI staff recording manager Norelle Parson has already started three companies in residence for his independent operations. Another EMI recording man, Tim Rice, has left the company to join Parson as his assistant. Parson will initially operate his firm, Norelle Parson Music, from Parson Productions and Norelle Parson Records, from North London house. Although Parson will continue to use certain EMI facilities, he will develop new talent through his production company and lease the results to interested record companies. Tamla Motown Records, Greedy and Boney Ales were in town last week for a brief visit on their return from the MIDEEM.

French Film Out Featuring Songs in English

PARIS — For the first time, a French film has been released here featuring songs sung in English.

The film, Marcel Carné's "Les Joues Rouges" has a soundtrack written by Jacques Audi and Christian Jai, and published by Norbert Sarda's Editions La Compagnie.

Main song from the film is "I'll Never Leave You," which was presented in the French gala at MIDEEM by Nicole Croizille, the singer who, selected with Pierre Barouh on the big-selling title song from the Claude Lelouch film "A Man and a Woman."

With the adopted anglicized name of Tuesday Jackson, Miss Croizille has recorded the song for Riviera in France. The record will be released by Mercury in the U. S., and by CGD in Italy.

Norbert Sarda, who is exclusive publisher of the songs of Hugues Aufray and whose staff songwriters include Jacques Audi, Jean-Michel Ferret, Claude Thoma, Philippe Moacet and Yves Stephan, will next month release his own record label, "La Compagnie Records," which will be distributed in France by the new distribution company Discodis (Billboard, Jan. 27).

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TAPE CARTRIDGE TIPS

by Larry Finley

The fantastic success of the ITCC First Quarter Promotion is the talk of the entire music industry. The fabulous prizes and the very carefully thought out merchandising plan has been acclaimed by distributors, distributor salesmen and dealers as the most exciting program ever presented. The enthusiasm created and the results to date have justified ITCC's faith in the future of the stereo tape cartridge industry.

ITCC once again evidenced its leadership by presenting a complete package which is designed to move merchandise all of the dealers' shelves and not to load the distributor with an inventory which stays on the distributor's shelves. The selection of top-selling cartridges, the display kit, the fabulous prizes for dealers, distributors and distributor salesmen, are stepping stones which will prove that cartridges, properly displayed and with a wide selection of titles, can be readily accepted by the consumer.

In addition, the special 30 pack of "top name-top label" 4 and 8 track cartridges that ITCC offers at a suggested list price of \$2.99 is creating a fresh interest on the part of the consumer in stereo tape cartridges.

The overall ITCC First Quarter Promotion is proving to distributors that this program can open up thousands of new retail outlets who will find that there is a market for tape cartridges and that there are "plus" profits to be made from the sale of stereo tape cartridges. This applies to retailers, presently engaged in the record business, as well as automotive, electronic and other types of retail outlets.

Jerry Geller, ITCC's national sales manager, is now arranging for screenings of a special 16mm film, produced by 20th Century-Fox Film Corporation and narrated by Anthony Newley, which shows behind-the-scenes activity during the filming of "Doctor Doltile." This film, together with the special film presentation of the ITCC First Quarter Promotion, is available for showings by ITCC distributors for their dealers.

It is the writer's hope that other duplicators, record companies, and stereo tape deck manufacturers and importers will follow the pattern set by ITCC which can help bring the stereo tape industry to its rightful place in our national economy.

Tape Cartridge

ITCC's Incentive Plan Clicks To Tune of \$4 Mil. in Orders

NEW YORK—The International Tape Cartridge Corp. has written more than \$4 million in purchase orders as a result of its first quarter sales incentive program, according to ITCC President Larry Finley. Finley said this record total in purchase orders for the first three months of 1968 represents orders for some 60 per cent of the firm's distributors, and that he anticipates the total figure to be substantially higher once all of its wholesalers have been pitched the program. The \$4

million is figured at ITCC's retail level when it bills distributors.

ITCC's first quarter sales incentive program, as exclusively reported by Billboard (Jan. 27 issue), calls for retailers to buy a 100-cartridge package of assorted titles to qualify in a window and/or in-store display contest offering major prizes. Distributors purchase orders to date, Finley said, represents 1,225,000 cartridges in 100 cartridge packs sold, and projects more than 11,000 window and in-store displays.

Finley said the ITCC sales

incentive program will pay off in more than sales of the company's cartridge product, but will "benefit the entire industry by promoting the cartridge concept directly to the consumer as a result of thousands of dealer displays."

The displays, to be judged by the D. L. Blair Corp., will be constructed from material supplied by ITCC, heralding cartridge product from 20th Century-Fox. "Dr. Doltile" film, A&M records and other labels in ITCC's record company roster.

More Disney Titles to PlayTape

LOS ANGELES—Although Walt Disney Enterprises has stayed away from tape cartridge involvement, and that policy will continue this year, a limited number of children's products has been made available to PlayTape in the fall 1967, and will add more product this year. The Disney label, considered a "toy item" by studio executives, retails for \$16.95 at Sears, Roebuck & Co. and carries the Disney label. Tapes, sold in conjunction with the Disneyland play set, sell for \$1.99 for an LP, \$1.39 for

a children's tape and \$1.29 for an LP.

Although Disney made several original cost soundtracks available on 8-track through RCA Victor, it makes no hands off policy, according to Jimmy Johnson, president of the Disney record-publishing division.

"Because of our basic involvement with children," says Johnson, "we don't have to concern ourselves with the tape market, which is primarily adult-oriented."

"But we are doing some sou-

searching here at the studio concerning the future of the industry and Disney's involvement in it," he says.

He feels the tape cartridge field is "chaotic" and will continue to be until the industry decides on one system.

GRT Reports 6-Mth. Spurt

SUNNYVALE, Calif.—General Recorded Tapes, Inc. reported sales of \$2,721,630 and net earnings of \$220,071 during the first six months of fiscal 1968 ended in December. Sales and earnings for this period exceeded the entire fiscal year ended June 30, 1967, when sales were \$1,867,456 and net earnings \$88,053.

General Recorded Tapes produces reel-to-reel tapes, and 8-track tape cartridges, home cassette and automobile tape players. The company also makes instructional tapes.

Viva Realigns Its Tape Contracts

LOS ANGELES—Viva Records has realigned its tape affiliations after dropping Muntz Stereo-Pak and General Recorded Tapes. Viva is now contracted with Ampex for 4 and 8-track, reel-to-reel and cassette.

to be in the \$100-\$150 range.

AIWA's unit comes with recording and playback. Playback is stereo, while recording is limited to 2-track monaural. This unit utilizes the Starr principle, but unlike existing cassette units, it provides no protection for accidental recording on stereorecorded product. In cassette recording equipment currently on the market, the unit features an automatic guard system which works in conjunction with two prongs on the back of the cassette. When the prongs are removed, no recording is possible. However, since the cassette in the Starr unit is inserted with the back facing outward, No protection can be had.

The Norelco unit features slide-in insertion, but lengthwise, thus insuring record protection. The unit will be available in the spring. Mercury's player-recorder slot-load unit will be the lowest price of the slide-in cassette machines shown. Officials of the company say the price will be below \$80.

Cassette System Makes Stand at AAMA Show

PHILADELPHIA—The cassette system, while at present having no significant share of the automobile market, attempted a show of strength at the recent AAMA Accessories Manufacturers of America exposition, with the unveiling of slot-loaded stereo automobile players. Slot-loading is similar to the 4 and 8-track method of inserting the cartridge into the player.

Norelco, Automotive Radio, Tenna and AIWA displayed units, and Mercury announced the inclusion of a slot-load cassette player in its spring equipment showing. For Automotive Radio and Tenna, it was their first entry into the cassette system. Both units are player-only types, featuring the Starr System Operation. The machines function by simply inserting cassette, then forward. Playback automatically begins upon insertion, with the cassette popping out at the conclusion of each side of program material. The unit shuts off automatically. No prices for either unit were disclosed, but the cost is expected

Japan Gets Third Gauss Installation

TOKYO—The third installation in Japan of Gauss high-speed tape duplicating equipment (240 inches per second) has just been completed at the Kyoto plant of Hitachi. William Carr, vice-president and general manager of Gauss, new in Tokyo, claimed that with the three Gauss installations in Japan that the country has the largest high-speed tape duplicating capability outside of the U. S.

Other Gauss installations in Japan are Tokyo Kasei and TDK. It is expected that at least three, and possibly six more Gauss installations, will be made in Japan during the next six months.

All Gauss equipment has a plug-in head assembly feature which permits change of format within an hour to 8-track, cassette, playtape, etc.

Pfanstiehl Goes Into Cassettes

Continued from page 3

off initially, but they come right back in six months and remain the same or increase.

"The photograph record is still the most convenient medium of recorded entertainment. It's so much easier to drop a needle on an LP and hear what you want when you want to hear it. Tape cartridges, even when they're in a car, are inconvenient, will not mean the end of records."

Wright said that the addition of blank cartridges to the firm's line was a natural extension of its whole accessories service. "We have been supplying blank reel-to-reel tape for a number of years," he said.

Pfanstiehl will furnish its blank cassette, 4 and 8-track cartridges in skin-pack packages and with hang-up cards. Display racks will also be furnished. In addition, Pfanstiehl is marketing a tape head cleaning cartridge for \$1 at \$2.50 in cassette, 4 and 8-track configurations.

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CHICAGO—Tape Distributors of America have adopted pre-ticketing of all tapes for improved facility in controlling delivery and recording.

To each tape shipped is now affixed a colored ticket, color-coded by label, containing list prices, description and recorder number. To reorder, the dealer need only send back the stub which is torn from the ticket at the time of sale.

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Phil Gernhard Asks Industry To Crack Down

• Continued from page 18

After a promoter works an area, the legitimate operator has a difficult time talking to groups.

Gernhard is trying to interest industry leaders to battle this practice. He feels that disk jockeys should warn young performers about signing any contracts which call on them to shell out money. A bona fide producer does not seek money from the act.

Gernhard is also trying to get publicity in national consumer publications.

Cotton Plants

• Continued from page 18

the Cafe as Go Go, was the Siderack. They played some good material, but their best effort was "Robin Dar," a haunting theme surrounded by winnow sounds. Unfortunately, the group lacks musical direction; they weren't really working together.

CLAUDE HALL

Tape CARtridge

A Multiple Purpose Unit Made by Tenna

CHICAGO —Tenna Corp. of Cleveland has introduced a compact home entertainment unit of the "bookshelf" variety incorporating television, AM-FM radio and stereo 4 and 8-track cartridge tape player.

Tenna claims that its unit, at \$299.95, is the first on the market combining TV, radio and tape player in one package.

The unit is called the Concero and, according to executive vice-president Harvey A.

Ludwig, "is intended for newly marrieds, principally, for whom space considerations and value are important factors."

The Concero, with two external speakers, has a 10-inch television screen (diagonally). The console cabinet measures 24 by 11 by 9 inches. The speakers are 8 by 11 by 9 inches each.

The new product was shown for the first time at the Automotive Accessory Manufacturers Association show.

Retailers Seek More Mfr. Promotion on CARtridge

• Continued from page 1

But disparate opinions prevailed as to the extent the buyers' active involvement in moving cartridge product off the retail shelves. Retailers on the other hand, lamented about the death of consumer advertising at the manufacturer level.

"Many dealers sell cartridges and players in spite of themselves," said one cartridge industry executive. "If the product is in demand, the consumer will buy it. Inventory turnover is high. If the demand is slight, the product sits there. Auto accessories dealers, for the most part, are going along for the ride."

"It depends on the store," a manufacturer said. "Some are going all out, doing excellent business, while others just put the machines on a shelf and expect them to sell themselves."

"We've given a new concept in automobile entertainment," said one retailer, "we're expected to develop that market without any aid from the manufacturer. If the 8-track concept fails," he continued, "it will be by default."

However, tape cartridges have taken their place among the giants of the auto accessories industry. Dealers, who last year saw the tape cartridge concept as a fad, are now doing double takes. Success stories circulating through the Philadelphia Civic Center had opened many eyes and all exhibitors displaying cartridge product and they had written more business than they expected. Despite the confusion still apparent in the cartridge industry, auto accessories dealers are moving ahead in stocking cartridge equipment. The accessories market represents the largest percentage of cartridge product sales of the total industry.

Some 20 exhibitors displayed cartridge equipment—8-track

product accounting for the lion's share. Cassette recorders and players were also shown, but the emphasis was on car units of the future (see separate story). And Muntz Stereo-Pak chiefly carried the ball for the 8-track system.

The 8-track system currently appears firmly entrenched as the choice of the accessories industry, only a few new units were displayed, but with endorsement from the Detroit automakers, the accessories people are accepting the 8-track configuration as the standard. Most equipment manufacturers have deserted the 4-track system, leaving this facet of the industry primarily to Muntz. But according to reports from dealers stocking 4-track equipment (especially on the 4-track cassette), player and cartridge sales continue to expand. Retailers view the 4-track configuration as far from dying, saying the cassette's percentage of growth compared to the total cartridge market is shrinking, unit and cartridge sales are increasing.

Lack of cartridge promotion, on an industry-wide basis, however, is outwardly causing more concern now than the lack of the configurations. But underlying this concern is the massive promotion and advertising campaign launched by the cassette advocates and spearheaded by North American Philips. While 8-track maintains a strong foothold in the market, dealers and distributors are concerned with their inventory investments as the public, mainly through consumer newspapers, magazine advertising, and in-store and window displays, are becoming educated on the cassette system.

The realization of the exposure gains attained by cassette manufacturers is spurring the 8-track manufacturers to bolster their future consumer and dealer sales promotion and advertising.

DGG Steps Up Its Cassette Program With 10 New Titles

HAMBURG — Deutsche Grammophon has released 10 new classical titles in an acceleration of its cassette program.

Grammophon is driving to establish leadership in classical music cassette production beyond current market challenges by differentiating competition in the music cassette and music cartridge fields.

With the new releases, Grammophon is continuing its policy of adapting classical material

to the music cassette format, in preference to transferring intact to tape the wax product.

The 10 new releases include excerpts from "Cavalleria Rusticana" (with the choir and orchestra of Milan's La Scala under Herbert von Karajan), Serge Jureff's Don Quixote Choir, excerpts from Mozart's "Magic Flute" (the new recording by Karl Bohm and the Berlin Philharmonic), and Musorgsky's "Pictures at an Exhibition" with Karajan and the Berlin Philharmonic.

★ STAR PERFORMANCE—Sides registering greatest proportional record progress this week.

★ Second Industry Association of America seal of certification as million selling single.

| WEEK | 1 | 2 | 3 | 4 | 5 | WEEK | 1 | 2 | 3 | 4 | 5 |
|------|---|---|---|---|---|------|---|---|---|---|---|
| 1968 | 1 | 2 | 3 | 4 | 5 | 1968 | 1 | 2 | 3 | 4 | 5 |

1968 **Artist (Record)** **Label** **Rank**
1 **7 18 47 LOVE IS BLUE** **Artie Shaw, Poly** **6**
2 **1 3 5 GREEN TAMBOURINE** **Archie Shepp, Blue** **9**
3 **4 7 16 SPOOKY** **Charles (Dr. Doctor) Bell, Imperial** **8**
4 **2 1 1 JUDY IN DISGUISE** **Wanda Jackson** **12**
5 **3 2 2 CHAIN OF FOOLS** **Archie Shepp, Blue** **9**
6 **10 15 45 I WISH IT WOULD RAIN** **Tommy Roe, Mercury** **5**
7 **9 17 22 COIN OUT OF MY MOUTH** **Archie Shepp, Blue** **9**
8 **12 17 NOBODY BUT ME** **Archie Shepp, Blue** **9**
9 **6 4 4 WOMAN, WOMAN** **Archie Shepp, Blue** **9**
10 **5 5 7 BEND ME, SHAPE ME** **Archie Shepp, Blue** **9**
11 **11 11 13 SUSAN** **Archie Shepp, Blue** **9**
12 **20 20 BAY, NOW THAT I'VE FOUND YOU** **Archie Shepp, Blue** **9**
13 **26 26 I WONDER WHAT YOU'RE DOING TONIGHT** **Archie Shepp, Blue** **9**
14 **22 28 BOTTLE OF WINE** **Archie Shepp, Blue** **9**
15 **31 77 (Theme From) VALLEY OF THE DOLLS** **Archie Shepp, Blue** **9**
16 **16 21 ITYKOO PARK** **Archie Shepp, Blue** **9**
17 **21 21 MY BAY MUST BE A MAGICIAN** **Archie Shepp, Blue** **9**
18 **19 25 AM I TRYING TO FORGET** **Archie Shepp, Blue** **9**
19 **24 29 DARLIN'** **Archie Shepp, Blue** **9**
20 **14 13 A DIFFERENT DRUM** **Archie Shepp, Blue** **9**
21 **34 54 WE CAN FLY** **Archie Shepp, Blue** **9**
22 **38 46 I CAN TAKE OR LEAVE YOUR LOVING** **Archie Shepp, Blue** **9**
23 **29 41 TOMORROW** **Archie Shepp, Blue** **9**
24 **32 42 JUST AS MUCH AS EVER** **Archie Shepp, Blue** **9**
25 **35 37 SKIP A ROPE** **Archie Shepp, Blue** **9**
26 **39 49 SOME VELVET MORNING** **Archie Shepp, Blue** **9**
27 **36 42 WE'RE A WINNER** **Archie Shepp, Blue** **9**
28 **47 67 (Ish) ON THE DOCK OF THE BAY** **Archie Shepp, Blue** **9**
29 **30 39 TO GIVE (The Reason I Live)** **Archie Shepp, Blue** **9**
30 **31 41 SUNDAY MORNING** **Archie Shepp, Blue** **9**
31 **2 6 3 NELLO GOODBYE** **Archie Shepp, Blue** **9**
46 64 79 WORDS **Archie Shepp, Blue** **9**
50 25 22 27 LOVE POWER **Archie Shepp, Blue** **9**
51 17 14 8 I SECOND THAT EMOTION **Archie Shepp, Blue** **9**
52 35 45 55 YOU **Archie Shepp, Blue** **9**
53 29 10 10 IF I COULD BUILD MY WHOLE WORLD AROUND YOU **Archie Shepp, Blue** **9**
54 58 77 — SIMON SAYS **Archie Shepp, Blue** **9**
55 62 — EVERYTHING THAT TOUCHES YOU **Archie Shepp, Blue** **9**
56 71 23 23 TELL MAMA **Archie Shepp, Blue** **9**
57 50 60 STRAWBERRY SHORTCAKE **Archie Shepp, Blue** **9**
58 41 51 56 BACK UP TRAIN **Archie Shepp, Blue** **9**
59 37 15 MONTEREY **Archie Shepp, Blue** **9**
60 15 9 I HEARD IT THROUGH THE GRAVEYARD **Archie Shepp, Blue** **9**
61 70 72 — I THANK YOU **Archie Shepp, Blue** **9**
62 55 67 ROSE FREE **Archie Shepp, Blue** **9**
63 71 — WALK AWAY SENEZ **Archie Shepp, Blue** **9**
64 65 81 THERE WAS A TIME **Archie Shepp, Blue** **9**
65 56 62 THERE IS **Archie Shepp, Blue** **9**
66 49 50 60 NO SAD SONGS **Archie Shepp, Blue** **9**
67 63 83 GUITAR MAN **Archie Shepp, Blue** **9**
68 53 69 GARMEN **Archie Shepp, Blue** **9**
69 52 55 65 ZASADAK **Archie Shepp, Blue** **9**
70 64 73 SUNSHINE OF YOUR LOVE **Archie Shepp, Blue** **9**
71 63 78 MISSION: IMPOSSIBLE **Archie Shepp, Blue** **9**
72 54 32 BEST OF BOTH WORLDS **Archie Shepp, Blue** **9**
73 97 — CARPET MAN **Archie Shepp, Blue** **9**
74 48 59 MONEY **Archie Shepp, Blue** **9**
75 66 81 GET OUT NOW **Archie Shepp, Blue** **9**
76 68 70 85 NEY LITTLE ONE **Archie Shepp, Blue** **9**
77 80 43 33 EXPLOSION IN MY SOUL **Archie Shepp, Blue** **9**
78 59 70 OH, NOW IT HURTS **Archie Shepp, Blue** **9**
79 51 52 64 NEW ORLEANS **Archie Shepp, Blue** **9**
80 — — — JUST DROPPED IN (To See What Condition My Condition Was In) **Archie Shepp, Blue** **9**
81 37 25 30 SNE'S A RAINBOW **Archie Shepp, Blue** **9**
44 34 44 THE LESSON **Archie Shepp, Blue** **9**
92 — — — LA-LA MEANS I LOVE YOU **Archie Shepp, Blue** **9**
93 — — — LOOK, HERE COMES THE SUN **Archie Shepp, Blue** **9**
94 — — — THE END OF OUR ROAD **Archie Shepp, Blue** **9**
95 84 92 — CAR DRIVER **Archie Shepp, Blue** **9**
96 80 80 83 MAN MEANS A WOMAN **Archie Shepp, Blue** **9**
97 88 — — BURNING SPARK **Archie Shepp, Blue** **9**
98 — — — DANCE TO THE MUSIC **Archie Shepp, Blue** **9**
99 — — — LOVE IS BLUE **Archie Shepp, Blue** **9**
100 74 74 74 WORKING MAN'S PRAYER **Archie Shepp, Blue** **9**
101 73 73 75 DO UNTO ME **Archie Shepp, Blue** **9**
102 — — — TOO MUCH TALK **Archie Shepp, Blue** **9**
103 83 88 91 LOOKING FOR A FOX **Archie Shepp, Blue** **9**
104 78 79 90 UNITED **Archie Shepp, Blue** **9**
105 89 89 99 FUNKY WAY **Archie Shepp, Blue** **9**
106 84 — — A MILLION TO ONE **Archie Shepp, Blue** **9**
107 82 82 — STOP **Archie Shepp, Blue** **9**
108 90 — — TRY IT **Archie Shepp, Blue** **9**
109 — — — THANK YOU VERY MUCH **Archie Shepp, Blue** **9**
110 85 85 — MALAYISIA **Archie Shepp, Blue** **9**
111 87 — — GOLD PEET **Archie Shepp, Blue** **9**
112 100 — — (You're Got) PERSONALITY & CHANTILLY LAGE **Archie Shepp, Blue** **9**
113 94 95 96 TO EAGN HIS OWN **Archie Shepp, Blue** **9**
114 — — — I'M GONNA MAKE YOU LOVE ME **Archie Shepp, Blue** **9**
115 — — — MAYBE JUST TODAY **Archie Shepp, Blue** **9**
116 76 1 — I WAS MADE TO LOVE HER **Archie Shepp, Blue** **9**
117 — — — WHERE IS MY MIND **Archie Shepp, Blue** **9**
118 — — — YOU DON'T HAVE TO SAY YOU LOVE ME **Archie Shepp, Blue** **9**
119 — — — LOVELY DOVEY **Archie Shepp, Blue** **9**
120 95 — — PEOPLE WORLD **Archie Shepp, Blue** **9**
121 99 99 — — NO ONE KNOWS **Archie Shepp, Blue** **9**
122 98 — — IT'S NOT EASY **Archie Shepp, Blue** **9**
123 — — — MEN ARE GETTIN' SCARGE **Archie Shepp, Blue** **9**
124 — — — GOT WHAT YOU NEED **Archie Shepp, Blue** **9**
125 — — — GENTLE ON MY MIND **Archie Shepp, Blue** **9**
HOT 100—A to Z—(Publisher-Licenses)

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |

BUBBLING UNDER THE HOT 100

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 | 136 | 137 | 138 | 139 | 140 | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 | 151 | 152 | 153 | 154 | 155 | 156 | 157 | 158 | 159 | 160 | 161 | 162 | 163 | 164 | 165 | 166 | 167 | 168 | 169 | 170 | 171 | 172 | 173 | 174 | 175 | 176 | 177 | 178 | 179 | 180 | 181 | 182 | 183 | 184 | 185 | 186 | 187 | 188 | 189 | 190 | 191 | 192 | 193 | 194 | 195 | 196 | 197 | 198 | 199 | 200 |
| 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 | 136 | 137 | 138 | 139 | 140 | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 | 151 | 152 | 153 | 154 | 155 | 156 | 157 | 158 | 159 | 160 | 161 | 162 | 163 | 164 | 165 | 166 | 167 | 168 | 169 | 170 | 171 | 172 | 173 | 174 | 175 | 176 | 177 | 178 | 179 | 180 | 181 | 182 | 183 | 184 | 185 | 186 | 187 | 188 | 189 | 190 | 191 | 192 | 193 | 194 | 195 | 196 | 197 | 198 | 199 | 200 |

Compiled from national retail sales and radio station play by the Music Popularity Dept. of Record Market Research, Billboard.

CADET/CONCEPT A SLIGHT DEVIATION FROM THE NORM



The deviation begins
February 1 with
Rotary Connection
LP/LPS 312

**CADET
CONCEPT**

Album Reviews

Action Records

Albums

* NATIONAL BESTSELLERS

* NATIONAL BESTSELLERS THIS WEEK

* NEW ACTION LP'S

GOLDEN DUTCH . . .
Peaches & Herb, Duke TEN 3007 (M);
TIS 4007 (S)

THE TIME HAS COME . . .
The Chambers Brothers, Columbia CL
2755 (M); CS 9552 (S)

N. P. LOVECRAFT . . .
Philips, PHM 300-252 (M); PHM 400-252
(S)

BEAT GOES ON . . .
Yoko Ono, Asa 33-237 (M); SD
33-237 (S)

WOMAN WOMAN . . .
Union Gap Featuring Gary Puckett,
Slick Music, CL 3012 (M); CS 9412 (S)

TOUCH OF THE BIRDS . . .
Bobby Bland, Duke DLP 88 (M); (No
Stereo)

SOMETHING SPECIAL . . .
Tina Turner & the Islanders, Deutsche
8 25335 (M); SA 25335 (S)

GO UP ON UPWARD GET AWAY . . .
Equinox, Bunko 30 (M); MS 330 (S)

INDISCREET JUNCTION . . .
Foxy, Bunko 5 (S); MS 330 (S)

MELVIN GOOD AT THE CADILLAC . . .
Billy Ford, Gombe (No Mono), SG 3002
2 (S)

BOOGALOO DOWN ROADWAY . . .
Forrestia Johnson, C. Phil-Lia of Soul
Music, SM 3012 (M); PH 3012 (S)

JOURNEY WITHIN THE CHARLES . . .
Lloyd Quartet . . .
Atlantic 1495 (M); SD 1495 (S)

THE EVER OF LOVE . . .
Seakins, Capitol KAO 3821 (M); SKAO
3821 (S)

FAMILY PORTRAIT . . .
Yves Fassin, A&M LP 19002 (M);
SD 19002 (S)

WHAT NOW . . . NITCH RYDES . . .
My Love . . .
Dyan/Victor DV 31001 (M); (No Stereo)

WILD DANCY PRESENTS THE JUNGLE . . .
BOOK . . .
Star 4041 (S)

AN OPEN LETTER . . .
Lynyrd Skynyrd, Liberty LP 3547 (M);
LSD 3547 (S)

ONCE UPON A DREAM . . .
Beverly, Atlantic 8189 (M); 8189 (S)

THE DEAREST . . .
Hugo Montenegro, Capitol 2747 (M);
SD 2747 (S)

GRAN TAWAGURU . . .
Yves Fassin, Buddah B DA 1900 (M);
BDS 2000 (S)

CLAUDE . . .
John Mayall & Blues Breakers, London LS
3254 (M); CS 329 (S)

MUSIC FROM "A FIFTH OF DOLLA- . . .
"FOR A NEW DOLLAR MORE"
"TRUCKIN", THE BAD AND THE UGLY
Hugo Montenegro, MCA, CS 9412 (S)

MASTERS OF THE MOUNTAIN . . .
Lynyrd Skynyrd, MCA, LP 3547 (S)

IT MUST BE HIM . . .
Lynyrd Skynyrd, Columbia CL 2795 (M);
CS 9552 (S)

ON THE GRADUATE SIDE . . .
Lynyrd Skynyrd, DLP 8823 (M); DLP
28823 (S)

More Album . . .
Reviews on
Pages 53 61 & 62

Singles

* NATIONAL BESTSELLERS

JUST DROPPED IN (To See What Con- . . .
ditions My Condition Was) . . .
First Edition, Supra 0653 (Acuff-Rose,
BM)

LOOK, HERE COMES THE SUN . . .
Shirley Horn, Impulse 46290
(Columbia, BM)

THE END OF THE ROAD . . .
Gloria Knight & the Pops, Seal 33042
(Jahara, BM)

★★★★ 4 STAR ★★★★★

POPCULAR . . .
RACHOLOS '68-London 1L 2518 (M);
PS 508 (S)

CREAM'S TALENT . . .
Tennor, RCA
London CA 2552 (M); LCA 2552 (S)

THE GREEN MILES . . .
Tennor, RCA
London CA 2552 (M); LCA 2552 (S)

THE GREEN MILES . . .
Tennor, RCA
London CA 2552 (M); LCA 2552 (S)

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Tennor, RCA
London CA 2552 (M); LCA 2552 (S)

THE GREEN MILES . . .
Tennor, RCA
London CA 2552 (M); LCA 2552 (S)

* REGIONAL BREAKTHROUS

ANOTHER TIME . . .
Supriya, Columbia 44258 (Smo,
BM)

ORIENTATION OF TEMPERATURE . . .
Bollman Form, Lorie 3403 (M & L, BM)

DEAR DELIAH . . .
Supriya, Columbia 44258 (Smo,
BM)

MODERN JIVE . . .
Premie Parole, Duke 1387 (Wm, BM)

MUSIC FROM RAIL-Variety Artists . . .
Atlantic 14533 (M); UMG
5553 (S)

SPECIAL MERIT PICKS

POPCULAR

THE GREEN MILES . . .
Tennor, RCA
London CA 2552 (M); LCA 2552 (S)

THE GREEN MILES . . .
Tennor, RCA
London CA 2552 (M); LCA 2552 (S)

THE GREEN MILES . . .
Tennor, RCA
London CA 2552 (M); LCA 2552 (S)

THE GREEN MILES . . .
Tennor, RCA
London CA 2552 (M); LCA 2552 (S)

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THE GREEN MILES . . .
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London CA 2552 (M); LCA 2552 (S)

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Tennor, RCA
London CA 2552 (M); LCA 2552 (S)

THE GREEN MILES . . .
Tennor, RCA
London CA 2552 (M); LCA 2552 (S)

THE GREEN MILES . . .
Tennor, RCA
London CA 2552 (M); LCA 2552 (S)

Best Selling Jazz LP's

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1 | 1 | A DAY IN THE LIFE The Beatles, Apple 2001 (M); SD 2001 (S) | 19 |
| 2 | 3 | GROOVIN' WITH THE SOULFUL STRINGS Catal 17 768 (M); UFS 759 (S) | 11 |
| 3 | 8 | SORCERER Earl Zito, Impulse A 9146 (M); AS 9146 (S) | 9 |
| 4 | 4 | 74 MILES AWAY Columbia, Capitol 2832 (M); SD 2832 (S) | 11 |
| 5 | 2 | RESPECT Jimmie Smith, Verve B 8705 (M); BV-8705 (S) | 11 |
| 6 | 6 | ALLIGATOR BOOGALOO Joe Marshall, Blue Note BLP 4263 (M); BLP 4263 (S) | 19 |
| 7 | 7 | CRY WOLF Armed Japan with Velton, Capitol 2792 (M); UFS 792 (S) | 11 |
| 8 | 5 | SEKIDU MEMPHIS & ERASIE A&M LP 118 (M); SD 118 (S) | 14 |
| 9 | 11 | ALIVE AND WELL AT THE WHISKY Ray Charles, MCA 3013 (M); 73013 (S) | 4 |
| 10 | 15 | BURN! BURN! BURN! REACH OUT A&M LP 121 (M); SD 121 (S) | 4 |
| 11 | 13 | GURRY OF LOVE Ruth Brown, A&M LP 3003 (M); SD 3003 (S) | 2 |
| 12 | 5 | BEST OF WES MONTGOMERY Verve B 8714 (M); BV-8714 (S) | 10 |
| 13 | 9 | WAVE Armando Cañal, A&M LP 3003 (M); SD 3003 (S) | 17 |
| 14 | 12 | JOURNEY WITHIN THE CHARLES LLOYD QUINTET Atlantic 1493 (M); SD 1493 (S) | 6 |
| 15 | 6 | THE NEW ONE Buffy Rich Big Band, Pacific Jazz PP 9516 (M); SD 9516 (S) | 2 |
| 16 | 14 | OTYRAC Jimmie Smith & New Montgomery, Verve B 8705 (M); BV-8705 (S) | 19 |
| 17 | 18 | SWING LOW, SWEET CADILLAC Gerry Gilmore, Impulse A 9146 (M); AS 9146 (S) | 12 |
| 18 | 5 | SORCERER Earl Zito, Impulse A 9146 (M); AS 9146 (S) | 11 |
| 19 | 1 | FURTHER CONVERSATIONS WITH MYSELF Bill Evans, Verve B 8737 (M); BV-8737 (S) | 1 |
| 20 | 1 | THE HERBIE MAN STRONG ALBUM Atlantic 1493 (M); SD 1493 (S) | 1 |

WEEK-END SPECIAL: SURETY For Week Ending 3/10/68

2-Way Build-Up for Aznavour

LOS ANGELES—A Monument is releasing an Italian language album by French vocalist Charles Aznavour while Reprise, which also releases the

Blue Note Rechannels

LOS ANGELES—Blue Note is rechanneling 100 of its major catalog albums for stereo. The move comes as the label enters its best year riding the waves of the new half-year label.

Sales manager Mel Fuhrman reports consumer requests for stereo versions of the catalog titles which previously were only released monaurally.

Blue Note's sales strength is based on products by Lou Donaldson, its first pop chart artist, plus Ornette Coleman, Horace Silver, Freddie Hubbard, Wayne Henderson, Jack McVie, Herbie Hancock, Wayne Shorter, Art Blakey, McCoy Tyner, Bobby Hutcherson and the Three Souls.

U.S. Canada Rights To 'Clyde' To P-S

NEW YORK—Peer-Southern Music Publishers has bought the U.S. and Canadian rights to George Fame's "Bonnie and Clyde," from Clan Music. Epic is releasing George Fame's version of the English hit "Bonnie and Clyde" from the same album. The record was originally released as part of a 2001 set this year. The record was originally released as part of a 2001 set this year.

(Continued on page 53)

FEBRUARY 10, 1968, BILLBOARD

The "Dolls" are Hot!

The #1 Box Office Attraction
The #1 Best Selling Book
Now on it's way to the #1 Soundtrack.



Unanimous "Picks" by All Trades.

STEREO 54196

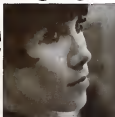


20th Century Records
A Division of Warner Bros. Records
New York, N.Y. 10018

L. David Sloane is giving Michele Lee the business.

Breaking big on good music and Top-40 stations!

Michele Lee / "L. David Sloane"
On COLUMBIA RECORDS



A TOLLAND PHOTOGRAPHY PHOTOGRAPH

TOP 40 Easy Listening

These are best selling midweek and week-end singles, compiled from national retail sales and radio station air play listed in new order.

| WEEK | WEEKS ON CHART | WEEKS IN TOP 40 | WEEKS IN TOP 10 | TITLE, Artist, Label & Number | WEEKS IN TOP 40 |
|------|----------------|-----------------|-----------------|---|-----------------|
| 1 | 3 | 9 | 12 | THE LESSON Vicki Carr, Liberty 36012 (A&M, ASCAP) | 7 |
| 2 | 18 | 28 | — | TO EACH HIS OWN Forbes Lewis, Capitol 11033 (Parsons, ASCAP) | 3 |
| 3 | 4 | 10 | 13 | LOVE IS BLUE Paul Simon, Philips 40455 (Gonna, ASCAP) | 9 |
| 4 | 1 | 3 | 9 | AM I THAT EASY TO FORGET (Version: Henderson), Parrot 4000 (Star Line, BMI) | 7 |
| 5 | 2 | 2 | 8 | GONE OUT OF MY HEAD! CAN'T TAKE MY EYES OFF YOU (Version: Carr), 2000 (Vocal/Landmark/Sony's Four, BMI) | 8 |
| 6 | 7 | 14 | 23 | CARMEN Nora Albert & the Tijuana Brass, A&M 980 (Young, BMI) | 4 |
| 7 | — | — | — | LOVE IS BLUE Al Martino, Capitol 2102 (Gonna, ASCAP) | 1 |
| 8 | 6 | 7 | 7 | I'VE GOT TO BE ME Beverly Sills, Columbia 1301 (Gonna, ASCAP) | 6 |
| 9 | 8 | 13 | 18 | FOUL PLAY Bert Kaempfert & the Big Band, A&M 892 (A&M, ASCAP) | 7 |
| 10 | 25 | 30 | 30 | CARAVAN Art Ensemble of Chicago, Jazz 30240 (American Academy of Music, ASCAP) | 4 |
| 11 | 13 | 20 | 21 | JUST AS MUCH AS EVER Bobby Vinton, Epic 30246 (Brunswick, BMI) | 8 |
| 12 | 5 | 1 | 1 | IN THE MIST MOONLIGHT Doris May, Warner 3640 (Star Line, BMI) | 10 |
| 13 | 28 | 38 | — | IN THE SHINING SUN Tony Martin & Ralph Marston, 2000 (Vocal/Landmark/Sony's Four, BMI) | 3 |
| 14 | 10 | 29 | — | KEEP THE BALL ROLLIN' Al Martino, RCA Victor 41047 (Gonna, ASCAP) | 3 |
| 15 | 15 | 18 | 28 | GLORY OF LOVE/GUESS WHO'S COMING TO DINNER Al Martino, RCA Victor 9299 (Shapiro-Bernstein/Capitol, ASCAP) | 7 |
| 16 | — | — | — | SOMEONE YOU'VE HEARD TO STOP LOVING YOU Jerry Vale, Columbia 44432 (Gonna, ASCAP) | 1 |
| 17 | 29 | 32 | — | TO LIVE (The Reason I Live) Frankie Valli, Audion 4012 (Garden/Sony's Four, BMI) | 3 |
| 18 | 5 | 4 | 3 | THE OTHER MAN'S GRASS IS ALWAYS GREENER Patricia Clark, Warner Bros. 7097 (Gonna, ASCAP) | 10 |
| 19 | 14 | 8 | 8 | WHO WILL ANSWER Ed Ames, RCA Victor 9400 (Gonna, ASCAP) | 8 |
| 20 | 18 | 12 | 10 | WENY New Montgomery, A&M 892 (A&M, ASCAP) | 12 |
| 21 | 23 | 23 | 31 | INSTANT HAPPY Johnny Mason, Liberty 36010 (Gonna, ASCAP) | 5 |
| 22 | — | — | — | I SAY A LITTLE PRAYER Coryell Moore, Atlantic 2479 (Blue Star/A&M, BMI) | 1 |
| 23 | — | — | — | WE'RE A HOME Red Conrad, Columbia 44432 (United Artists, ASCAP) | 1 |
| 24 | 17 | 18 | 19 | CAMELOT King Richard's Pops, RCA Victor 44432 (United Artists, ASCAP) | 1 |
| 25 | 40 | — | — | WE CAN FLY Coryell Moore, Atlantic 2479 (Blue Star/A&M, BMI) | 2 |
| 26 | — | — | — | MISSION: IMPOSSIBLE Lara Harris, RCA Victor 44432 (United Artists, ASCAP) | 1 |
| 27 | — | — | — | SHINE BRIGHT VALLEY OF THE DOLLS Gonna Records, Capitol 1200 (Gonna, ASCAP) | 3 |
| 28 | 34 | 35 | — | THE BOOD, THE BAO, AND THE UBLY New Montgomery, RCA Victor 44432 (United Artists, ASCAP) | 2 |
| 29 | — | — | — | IF MY HEART HAD WINDOWS Coryell Moore, Capitol 2479 (Blue Star/A&M, BMI) | 1 |
| 30 | — | — | — | GREEN BEEN BRASS OF HOME Patricia Clark, Warner Bros. 7097 (Gonna, ASCAP) | 1 |
| 31 | — | — | — | SOUL COACH (New Orleans) Lara Harris, RCA Victor 44432 (United Artists, ASCAP) | 1 |
| 32 | 36 | — | — | WINDS OF CHANGE Red Conrad, Columbia 44432 (United Artists, ASCAP) | 2 |
| 33 | 32 | 34 | 40 | AT THE TIME I GET TO PHOENIX Patricia Clark, RCA Victor 9299 (Gonna, ASCAP) | 5 |
| 34 | 10 | 5 | 5 | A VOICE IN THE CHOIR Al Martino, Capitol 2003 (Gonna, ASCAP) | 10 |
| 35 | — | — | — | MY WORLD IS SLIPPING AWAY Coryell Moore, Atlantic 2479 (Blue Star/A&M, BMI) | 1 |
| 36 | 11 | 11 | 14 | HOLLY Andy Williams, Columbia 44325 (Gonna, ASCAP) | 18 |
| 37 | 40 | — | — | HOUSE BUILT ON SAND Lara Harris, RCA Victor 44432 (United Artists, ASCAP) | 3 |
| 38 | 22 | 22 | 33 | HOW COULD I BE SO WRONG Coryell Moore, Capitol 2479 (Blue Star/A&M, BMI) | 7 |
| 39 | — | — | — | L. DAVID SLOANE Michele Lee, Columbia 44432 (Manager, BMI) | 1 |
| 40 | 24 | 25 | 35 | A WORKBENCHMAN'S PRAYER Arthur Pryor, Verve 16074 (Gonna, ASCAP) | 5 |

BIG ADVANCE FOR BLUE CHEER

CHICAGO—Philips Records has received the largest advance order for an LP by a new group, reports product manager Lou Simon.

Though "Vinebox Eruption," by Blue Cheer is not scheduled for release until Thursday (1), orders have hit the 30,000 unit mark. Most of the orders have come from the West Coast. Blue Cheer is a San Francisco act, the first signed under Philips' pre-instituted "New Establishment" product theme.

Suron Bows Label

NEW YORK—Suron Productions last week bowed a record label—Gold Dust Records. Susan Rewin, president of the label, said the first release will feature Joane Henderson with "What Happened (to All That Love)." The record was produced by Ronnie Savoy, who is the producer of the production. Marge Monahan is general manager of the label.

Savoy, a former artist on MGM and Atlantic Records, produced "The Whole World Is a Stage" by the Fantastic Four for Ric Tic Records. Susan Rewin has recorded for Jamie, 20th Century-Fox, and Columbia Records. Besides Henderson, the label will feature Ann Diquess, as well as Savoy and Miss Rewin. Suron Productions also produces Brenda Jo Harris and Shane Hunter for Revlon Records.

| | | |
|--|-----------------------|--------------|
| CARAVAN | Bert Kaempfert | (Doris) |
| LES FID | Les Fild | (Lond) |
| WAS MARGERY | WAS Margery | (Vern) |
| COUNT THE WAYS | Society's Children | (A&M) |
| SEAGRAM | Sergey Franch | (RCA Victor) |
| TALKING TO THE RAIN | Jerry Shore | (Phillips) |
| RED ROSES FOR A BLUE LADY | Al Wit | (RCA Victor) |
| EMMA FREEMAN | Emma Freeman | (Dunhill) |
| ALL MY LOVE | Ricky Vaughn | (Doris) |
| YOU'VE GOT YOUR TROUBLES | Carl Galloway | (OPI) |
| PLEASE SPEAK TO ME OF LOVE | Earl Wilson Jr. | (Mercury) |
| LITTLE SUNSHINE | Arnie Cordo | (Columbia) |
| WHO'S SORRY NOW | Bobby Vinton | (Epic) |
| SHUTTER UNDERGROUND | Shutter Underground | (Project 3) |
| THE SHEIK OF ARABY | Jim Kweskin Jug Band | (Reprise) |
| HOW COME YOU DO ME LIKE YOU DO | John Davidson | (Columbia) |
| STAR DUST | STARS FELL ON ALABAMA | |
| Urine Green/21 Treasures | | (Project 3) |
| SOUTLITE | ST. JAMES INFIRMARY | |
| Ellen Barney | (A&M) | |
| FIDDLE FIDDLE AND 14 OTHER LEWIS AND CLARK FAVORITES | John Symphony | (Vanguard) |

MILLS MUSIC, INC.
1790 Broadway
New York
N.Y. 10019

Say You Saw It in
Billboard

Continued

**Say You Saw It in
Billboard**

**Say You Saw It in
Billboard**

CHRIS MONTEZ

The Face
I Love

B/W • ONCE IN
A WHILE • A&M 906



TOP LP'S

FOR
WEEK
ENDING
FEBRUARY 10
1968★ **25th PERFORMER**—LP's of about 18 weeks or less registering greatest improvement upward program 1967

| Star Performer | Last Week | THIS WEEK | Tape Packages Available | Star Performer | Last Week | THIS WEEK | Tape Packages Available |
|----------------|-----------|-----------|-------------------------|----------------|-----------|-----------|-------------------------|
| | | | | | | | |
| 1 | 1 | 1 | ★ | 144 | 34 | 44 | ★ |
| 2 | 2 | 2 | ★ | 35 | 42 | 45 | ★ |
| 3 | 3 | 3 | ★ | 8 | 46 | 46 | ★ |
| 4 | 4 | 4 | ★ | 47 | 35 | 47 | ★ |
| 5 | 5 | 5 | ★ | 54 | 30 | 48 | ★ |
| 6 | 6 | 6 | ★ | 40 | 53 | 49 | ★ |
| 7 | 7 | 7 | ★ | 122 | 51 | 50 | ★ |
| 8 | 8 | 8 | ★ | 37 | 56 | 51 | ★ |
| 9 | 9 | 9 | ★ | 8 | 62 | 52 | ★ |
| 10 | 10 | 10 | ★ | 5 | 58 | 53 | ★ |
| 11 | 11 | 11 | ★ | 40 | 63 | 54 | ★ |
| 12 | 12 | 12 | ★ | 25 | 52 | 55 | ★ |
| 13 | 13 | 13 | ★ | 92 | 48 | 56 | ★ |
| 14 | 14 | 14 | ★ | 24 | 54 | 57 | ★ |
| 15 | 15 | 15 | ★ | 65 | 47 | 58 | ★ |
| 16 | 16 | 16 | ★ | 27 | 55 | 59 | ★ |
| 17 | 17 | 17 | ★ | 18 | 61 | 60 | ★ |
| 18 | 18 | 18 | ★ | 45 | 64 | 61 | ★ |
| 19 | 19 | 19 | ★ | 108 | 72 | 62 | ★ |
| 20 | 20 | 20 | ★ | 23 | 58 | 63 | ★ |
| 21 | 21 | 21 | ★ | 6 | 69 | 64 | ★ |
| 22 | 22 | 22 | ★ | 47 | 68 | 65 | ★ |
| 23 | 23 | 23 | ★ | 71 | 66 | 66 | ★ |
| 24 | 24 | 24 | ★ | 8 | 81 | 67 | ★ |
| 25 | 25 | 25 | ★ | 6 | 80 | 68 | ★ |
| 26 | 26 | 26 | ★ | 103 | 75 | 69 | ★ |
| 27 | 27 | 27 | ★ | 8 | 67 | 70 | ★ |
| 28 | 28 | 28 | ★ | 62 | 77 | 71 | ★ |
| 29 | 29 | 29 | ★ | 25 | 57 | 72 | ★ |
| 30 | 30 | 30 | ★ | 24 | 71 | 73 | ★ |
| 31 | 31 | 31 | ★ | 20 | 74 | 74 | ★ |
| 32 | 32 | 32 | ★ | 37 | 76 | 75 | ★ |
| 33 | 33 | 33 | ★ | 75 | 78 | 76 | ★ |
| 34 | 34 | 34 | ★ | 8 | 83 | 77 | ★ |
| 35 | 35 | 35 | ★ | 10 | 79 | 78 | ★ |
| 36 | 36 | 36 | ★ | 13 | 80 | 79 | ★ |
| 37 | 37 | 37 | ★ | 10 | 82 | 80 | ★ |
| 38 | 38 | 38 | ★ | 90 | 86 | 81 | ★ |
| 39 | 39 | 39 | ★ | 7 | 85 | 82 | ★ |
| 40 | 40 | 40 | ★ | 14 | 80 | 83 | ★ |
| 41 | 41 | 41 | ★ | 10 | 84 | 84 | ★ |
| 42 | 42 | 42 | ★ | 5 | 85 | 85 | ★ |
| 43 | 43 | 43 | ★ | | | | |
| 44 | 44 | 44 | ★ | | | | |
| 45 | 45 | 45 | ★ | | | | |
| 46 | 46 | 46 | ★ | | | | |
| 47 | 47 | 47 | ★ | | | | |
| 48 | 48 | 48 | ★ | | | | |
| 49 | 49 | 49 | ★ | | | | |
| 50 | 50 | 50 | ★ | | | | |
| 51 | 51 | 51 | ★ | | | | |
| 52 | 52 | 52 | ★ | | | | |
| 53 | 53 | 53 | ★ | | | | |
| 54 | 54 | 54 | ★ | | | | |
| 55 | 55 | 55 | ★ | | | | |
| 56 | 56 | 56 | ★ | | | | |
| 57 | 57 | 57 | ★ | | | | |
| 58 | 58 | 58 | ★ | | | | |
| 59 | 59 | 59 | ★ | | | | |
| 60 | 60 | 60 | ★ | | | | |
| 61 | 61 | 61 | ★ | | | | |
| 62 | 62 | 62 | ★ | | | | |
| 63 | 63 | 63 | ★ | | | | |
| 64 | 64 | 64 | ★ | | | | |
| 65 | 65 | 65 | ★ | | | | |
| 66 | 66 | 66 | ★ | | | | |
| 67 | 67 | 67 | ★ | | | | |
| 68 | 68 | 68 | ★ | | | | |
| 69 | 69 | 69 | ★ | | | | |
| 70 | 70 | 70 | ★ | | | | |
| 71 | 71 | 71 | ★ | | | | |
| 72 | 72 | 72 | ★ | | | | |
| 73 | 73 | 73 | ★ | | | | |
| 74 | 74 | 74 | ★ | | | | |
| 75 | 75 | 75 | ★ | | | | |
| 76 | 76 | 76 | ★ | | | | |
| 77 | 77 | 77 | ★ | | | | |
| 78 | 78 | 78 | ★ | | | | |
| 79 | 79 | 79 | ★ | | | | |
| 80 | 80 | 80 | ★ | | | | |
| 81 | 81 | 81 | ★ | | | | |
| 82 | 82 | 82 | ★ | | | | |
| 83 | 83 | 83 | ★ | | | | |
| 84 | 84 | 84 | ★ | | | | |
| 85 | 85 | 85 | ★ | | | | |
| 86 | 86 | 86 | ★ | | | | |
| 87 | 87 | 87 | ★ | | | | |
| 88 | 88 | 88 | ★ | | | | |
| 89 | 89 | 89 | ★ | | | | |
| 90 | 90 | 90 | ★ | | | | |
| 91 | 91 | 91 | ★ | | | | |
| 92 | 92 | 92 | ★ | | | | |
| 93 | 93 | 93 | ★ | | | | |
| 94 | 94 | 94 | ★ | | | | |
| 95 | 95 | 95 | ★ | | | | |
| 96 | 96 | 96 | ★ | | | | |
| 97 | 97 | 97 | ★ | | | | |
| 98 | 98 | 98 | ★ | | | | |
| 99 | 99 | 99 | ★ | | | | |
| 100 | 100 | 100 | ★ | | | | |

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard

Continued on page 58

The Sales builders!



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TOP LP'S

CONTINUED FROM PAGE 56

★ **STAR PERFORMER**—IP's on short 10 weeks or less respiratory program proportionate upward progress this week.

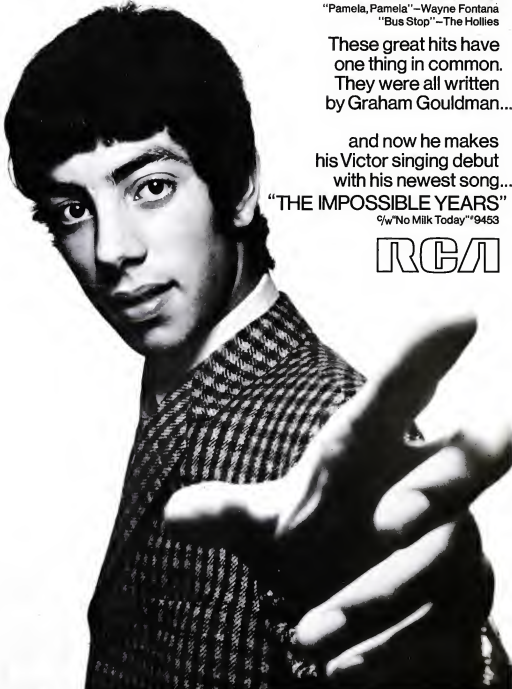
[illegible]

TOP LP'S A-Z (LISTED BY ARTIST)

[illegible]

Compiled from National Retail Stores by the Merchandise Popularity Chart Department and the Record Market Research Department of Billboard

Continued on page 40

A black and white portrait of a young man, Victor Young, with dark hair and a serious expression. He is wearing a patterned sweater over a collared shirt. His right hand is raised in the foreground, with fingers spread, partially obscuring the lower right of the image.

"For Your Love"—The Yardbirds
"No Milk Today"—Herman's Hermits
"Behind the Door"—Chér
"Pamela, Pamela"—Wayne Fontana
"Bus Stop"—The Hollies

These great hits have
one thing in common.
They were all written
by Graham Gouldman...

and now he makes
his Victor singing debut
with his newest song...

"THE IMPOSSIBLE YEARS"

c/w "No Milk Today" #9453

RCA

CONTINUED FROM PAGE 58

| Artist | Title | Label & Number | Weeks on Chart | Peak Position | THIS WEEK |
|--------|-------|--|----------------|---------------|-----------|
| 6 | 164 | 161 ELECTRIC PRUNES—Mass in F Minor Arista 8 4078 (M); RI 4078 (S) | 70 | 382 | 162 |
| 70 | 382 | 162 SOUNDTRACK—The New Agents Tower S 5043 (M); ST 5043 (S) | 76 | 161 | 163 |
| 76 | 161 | 163 BEATLES—Revolver Capitol T 2576 (M); ST 2576 (S) | 4 | 168 | 164 |
| 4 | 168 | 164 JERRY BUTLER—Mr. Dream Merchant Mercury MG 31146 (M); MS 31146 (S) | 56 | 170 | 165 |
| 56 | 170 | 165 YOUNG RASCALS—Collections Atlantic 8159 (M); SD 8159 (S) | 5 | 171 | 166 |
| 5 | 171 | 166 TONY BENNETT—For Once in My Life Columbia CL 3779 (M); CS 3779 (S) | 7 | 163 | 167 |
| 7 | 163 | 167 VARIOUS ARTISTS—Collection of Sixteen Original Big Hits, Vol. 2 Arista 8 460 (M); MS 460 (S) | 66 | 169 | 168 |
| 66 | 169 | 168 SIMON & GARFUNKEL—Parsley, Sage, Rosemary & Thyme Columbia CL 3562 (M); CS 3562 (S) | 4 | 172 | 169 |
| 4 | 172 | 169 JULIUS ROCHTER & THE BAHAMAS BAND—Fowl Play A&M LP 128 (M); LP 4034 (S) | 2 | 174 | 170 |
| 2 | 174 | 170 NANCY WILSON—Welcome to My Love Capitol T 2844 (M); ST 2844 (S) | 46 | 179 | 171 |
| 46 | 179 | 171 TEMPTATIONS—Live! Gordy 921 (M); S 921 (S) | 29 | 137 | 172 |
| 29 | 137 | 172 BEACH BOYS—Smiley Smile Brother 5 2021 (M); LP 2021 (S) | 2 | 188 | 173 |
| 2 | 188 | 173 JOHN FRED & HIS PLAYBOY BAND—Anges English Pavlo LP 3187 (M); LP 2087 (S) | 1 | 174 | 174 |
| 1 | 174 | 174 AL BURT—Plays Earl Kramel RCA Victor LPN 3617 (M); LP 3617 (S) | 1 | 175 | 175 |
| 1 | 175 | 175 BUCKINGHAM—Pastoral Columbia CL 2798 (M); CS 2798 (S) | 4 | 167 | 176 |
| 4 | 167 | 176 VARIOUS ARTISTS—Lyndie Johnson's Lonely Hearts Club A&M 30-230 (M); 35-230 (S) | 3 | 176 | 177 |
| 3 | 176 | 177 ME FIVE—Make Someone Happy A&M LP 138 (M); LP 4036 (S) | | | |

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

| Artist | Title | Label & Number | Weeks on Chart | Peak Position | THIS WEEK |
|--------|-------|--|----------------|---------------|-----------|
| 76 | 183 | 178 BEACH BOYS—The Best of Vol. I Capitol T 2848 (M); ST 2848 (S) | 19 | 182 | 179 |
| 19 | 182 | 179 JOHN GRAY—Geographic Heat Concept RCA Victor LPN 1129 (M); LP 1129 (S) | 38 | 183 | 180 |
| 38 | 183 | 180 BAH MANHUA BAND—Heads Up! A&M LP 133 (M); LP 4123 (S) | 22 | 181 | 181 |
| 22 | 181 | 181 TONY BENNETT—Live in Europe Vee-A-Jay (M); S 416 (S) | 18 | 167 | 182 |
| 18 | 167 | 182 VARIOUS ARTISTS—A Collection of Sixteen Original Big Hits, Vol. 2 Arista 8 461 (M); MS 461 (S) | 27 | 387 | 183 |
| 27 | 387 | 183 SOUNDTRACK—Fistful of Dollars RCA Victor LOC 1128 (M); LSO 1128 (S) | 21 | 184 | 184 |
| 21 | 184 | 184 MANTOVANI—Redwood London LL 2518 (M); PS 314 (S) | 467 | 185 | 185 |
| 467 | 185 | 185 JOHNNY MATHEIS—Johnny's Greatest Hits Columbia CL 1133 (M); CS 8034 (S) | 3 | 186 | 186 |
| 3 | 186 | 186 ROD HADGREN—Listen to the Warm RCA Victor LPN 2843 (M); LP 2843 (S) | 36 | 166 | 187 |
| 36 | 166 | 187 COUNTRY JOE & THE FISH—Electric Music for the Mind & Body Vanguard VRS 9364 (M); VSD 7934 (S) | 31 | 175 | 188 |
| 31 | 175 | 188 MANTOVANI—Golden Hits London LL 2483 (M); PS 483 (S) | 11 | 189 | 189 |
| 11 | 189 | 189 BURT BACHARACH—Ranch Out A&M LP 121 (M); LP 4151 (S) | 2 | 152 | 190 |
| 2 | 152 | 190 BOOTS RANDOLPH WITH THE KNIGHTBRIDGE STORIES & VOICES Arista 8 462 (M); SLP 18692 (S) | 32 | 351 | 191 |
| 32 | 351 | 191 ED AMES—Time, Time RCA Victor LPN 3834 (M); LP 3834 (S) | 95 | 195 | 192 |
| 95 | 195 | 192 ROLLING STONES—Big Hits (High Tide & Green Grass) London WPS 1 (M); WPS 1 (S) | 3 | 163 | 193 |
| 3 | 163 | 193 SOUNDTRACK—Live for Life United Artists UAL 4145 (M); UAS 5145 (S) | 23 | 154 | 194 |
| 23 | 154 | 194 ROBIN WILLIAMS—Golden Hits Kapp KL 1520 (M); KL 2020 (S) | 3 | 199 | 195 |
| 3 | 199 | 195 S STEARNS & CO.—Our Family Portrait Savkiss 8086 1008 (M); 803 1008 (S) | 7 | 173 | 196 |
| 7 | 173 | 196 MINAD JAMAL WITH VOICES—Cry Young Catal LP 792 (M); LP 792 (S) | 1 | 167 | 197 |
| 1 | 167 | 197 BEE DEES—Horizontal A&M 30-233 (M); 35-233 (S) | 2 | 200 | 198 |
| 2 | 200 | 198 HERBIE HARM—Gony of Love A&M LP 2003 (M); SP 3003 (S) | 1 | 159 | 199 |
| 1 | 159 | 199 AMBY DUKES Meridian 24154 (M); S 2154 (S) | 1 | 200 | 200 |
| 1 | 200 | 200 SOUNDTRACK—The Good, the Bad & the Ugly United Artists UAL 4172 (M); UAS 5172 (S) | | | |

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Bobby Patterson & The Mustangs

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